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AMERICAN SQUARE DANCE

THE NATIONAL MAGAZINE
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CO-EDITORIAL

STATE OF THE MAGAZINE

or, Ten Years at the Typesetter

With this issue we begin our eleventh year as editors of *American Square-dance*.

Circulation is nine times that of October, 1968, and page numbers have increased from 44 to an average issue of 100. To offset this growth, inflation is dogging production and postal costs, causing the use of light-weight paper. Like its editors, ASD is on a weight-reducing program; postal costs are based partially on a pound rate.

Although the magazine is lighter in weight, its 100 pages contain numerous features that were not part of the October 1968 issue: Grand Square, Feedback, Straight Talk, Best Club Trick, Hemline, Dandy Idea, Puzzle Page, Keep 'Em Dancing, Dancing Tips, Calling Tips, Challenge Chatter, Sketchpad Commentary, People, Rave, Product Line, Speaking of Singles, Pulse Polls, Steal A Peek, Book Nook, Encore, Finish Line, and the newest one, Underlining the Note Services. Wow, even we had not realized the list was so long until we wrote it down.

Ten years ago we promised to publish the "whole picture" of square dancing. This goal we still strive to reach, to the best of our ability. As the September issue was mailed, one of our staff commented, "We were reading _____ and we *know* you don't feel that way." We include letters and suggestions that express how our readers feel, on both sides of any question.

In spite of folks associating Stan's name with the moratorium, the idea honestly was not ours. The moratorium was suggested by many correspondents from all over the country. The idea



stirred controversy among club dancers and callers associations from coast to coast. This is good; this is a true function of the written word — causing people to think, to discuss, to reach solutions. Presently, square dancing folks seem to be at the "discuss" stage (See "Three Views," p. 19); perhaps the solution lies over the next hill.

Another way in which this magazine brings square dancers together is in pinpointing needs or asking help. Just as we went to press, a letter arrived from a taw who experienced tragedy on the way home to Ohio from Oklahoma City. Her husband disappeared and has been missing since July. More details are on Page 87. Please help if you can.

Sometimes we feel we've learned more in these ten years than in all the prior ones. We've developed a whole new vocabulary: composer, pica, leading, galley, line screens, bleed, mechanical, bold head. We've met and corresponded with dancers and non-dancers from all over the world. We've puffed with pride as colorful covers rolled off the presses and agonized over the occasional gremlin-goofs set irrevocably for all to see.

It's been great fun and we look forward to ten more exciting, interesting and challenging years — 120 more chock-full issues of ASD!

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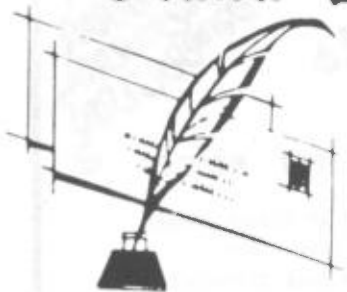
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Please let me take this opportunity to thank your readers for the many expressions of concern and well wishes during my recent illness. It would be impossible to individually thank the dancers, callers and clubs for all the cards, phone calls, and visits which meant so much to me during those bad times. My return to health, I am sure, was due mainly to the sincere prayers of my friends.

The "30 Year Anniversary of Calling" dance was a surprise of a lifetime, and an experience I will never forget. So many dancers and callers coming together with such warm expression of friendship made me more determined than ever to get back on my feet and call for another thirty years.

We have always preached that square dancers are the most wonderful people in the world. This has been proven to us a thousand-fold during the past two months. Our sincere thanks to you all.

Johnny Davis
Erlanger, Kentucky

Please accept my apology for the long delay in writing to tell you of my surprise and delight to find an article written by me in your February issue. I am finding more and more dancers, both folk and square, interested in themes for weekend camps. Thank you for including me in your great magazine.....In the August issue, you have "Traffic Jam" on the Easy Level Page (my favorite place of all!). Just for the record, that dance was made up by Glenn Bannerman for this Thanksgiving family camp. I probably passed it on to

Marie or Don Armstrong, and that's where Ed Butenhof picked it up. It's a great starter for "all ages" groups. Just thought you'd like to know.

Would also like to mention that I think the cover on the August issue is one of the best you have had, and I have been taking the magazine since Charlie Thomas days!

Thank you for a helpful magazine.

Mae Fraley
Rockville, Maryland

In the April issue of ASD magazine, Bob Howell mentioned a book in his Easy Level column.....called *Line Dance Manual* by Dr. Grant Longley.....The reason I am interested in the book is for a new dance club I am organizing...for women who are alone without a male partner through widowhood or other reasons, but who still love to dance. I am hoping to acquire a group of line dances and also some circle dances which would adapt to our needs.

Since public dances require a partner, most widowed people find themselves suddenly on the sidelines. Being a widow myself I saw a need for a group where single women could go and enjoy dancing without feeling out of place or embarrassed. Dancing is such a wholesome, happy and healthy pastime that I can see no reason to be deprived of it just for lack of a partner.

....I am enclosing my check for *Solo Dances*. Please send me a listing of anything else you have which might be suitable.....

Wilma Stoeckert
Peru, Indiana

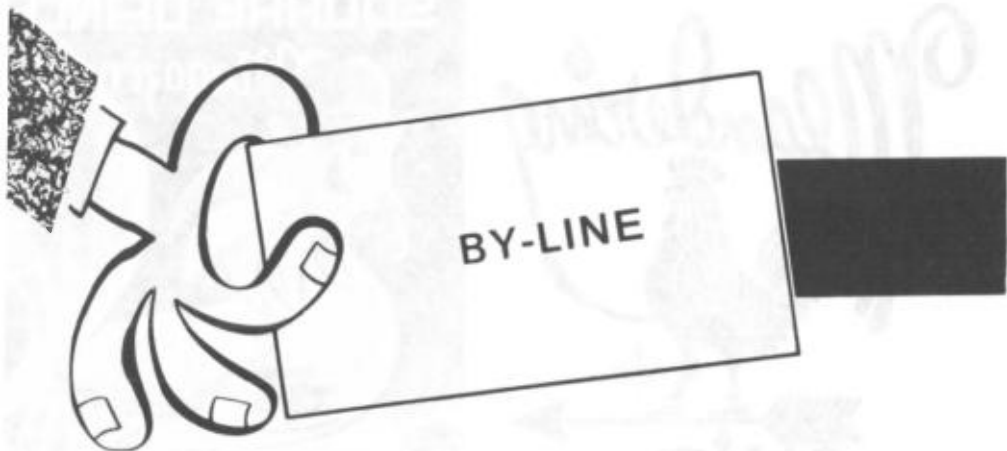
Please send me three copies of *Solo Dances*.....have tried to locate in our area but unable to. Dick Pasvolsky advised me to try you.

I think the book is super. I have several different ones for this type of dancing and this is far the best for me and our group.

Eleanor Williams
Mason, Michigan

That was certainly a nice write-up on the 27th National. Thank you both, sincerely. I may be slightly prejudiced but I agree with you completely. We are proud of the 17th. I am also proud of you

Continued on Page 93



The "Co-Editorial" this month mentions some of the functions of a national square dance magazine. Our features this month reflect several more goals of the written word:

To inspire— **Al Eblen** takes a good look at "his" role and ours.

To report— **Marion Elder** describes a festive outdoor dance in South Carolina.

To share experiences— **Susan Hanes** tells of learning to dance in Saudi Arabia.

To stir to action— "Fire Your Caller" by **Nellebelle Eblen** should motivate a change in some caller-dancer relationships.

To discuss— Varying views on standardization are presented by **Don Beck, Glenn and Janet Mann**, and the editors of *The Dancer*, **Ken and Doris Bletz**. Another discussion topic is "Hands Up," authored by **Stan**.

To dream— The center spread, by your editors, depicts the epitome of fantasies of square dance heaven. We'll leave it to future contributors to tell us how to make these dreams come true through cooperative efforts and dedication to a better square dance world.






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This is a month for nostalgia. With this issue we've weathered the foibles and fables of ten solid years as editors/publishers of this magazine. This is the beginning of our eleventh year at the helm in Sandusky (actually Huron) Ohio. One hundred and twenty issues — count 'em — 120. A lot of "water has spilled over the dam" in that decade.

Remember that first "chicken" issue (shown here) of October, 1968? 40 pages. A letter from former editor (of ten years) Arvid Olson, explaining the missing four months, while the change-over took place. Lots of color and splash in that initial issue to set the pace for the *New Square Dance Magazine* (formerly *Square Dance*, formerly *American Squares*.)

A little timidly, full of apprehension, we opened our first column this way;

"Hi, guys 'n taws—

What does one say to open a column that may be destined to go on indefinitely with more patter than pattern, more rambling mirth than remembering worth, more flower than power? Well, I guess one just hitches up his ledderhosen, sits in a corner, and proceeds to pull out a 'plumb' or a ho-hum....."

Now, with ten years of hindsight, we can honestly say there has been more pleasure than pain, more rewards than swords, more bouquets than brickbats,



and we're gearing up for the next ten with considerable enthusiasm.

We're proud of the growth over the years (Now it's time for the "crowing again. Co-ed.), including doubling and tripling in size to a respectable 45,000 readers at this moment and expecting to hit the 50,000 mark in a few short months (that's over 15,000 magazines mailed each month.)

Putting out a magazine for the activity is a **total involvement** thing. It means living and breathing **square dancing**. It means traveling sixty to seventy thousand miles each year to promote the magazine, call dances in a thousand cities and hamlets, meet the best kind of people in the world, and dig up story ideas out there where it's all happening.

Looking again at the opening pages of that October issue of a decade ago, we can say that this description of our job is still appropriate:

"Doing a national magazine for square dancers is like Happiness with a toothache. It's like wrestling with the spectre of the deadline one month, and after you win, the old bird comes back again in a few days. It's half a zillion

letters, enough to make a ball point bawl. It's gently coercing advertisers to help you be able to give away ten to twenty thousand magazines to dancers. It's being "married" to a Remington Electric for better or worse, for richer or poorer (mostly), and for numberless days henceforth, or at least until the clock strikes thirteen. But we love it!"



Without a doubt, we got a "Tiger By the Tail" when we bought the bloomin' business, but now we're just "Rolling With the Flow," going a little "Crazy, Crazy," but have "Something To Brag About."

To be an editor these days, one has to be a little bit "crazy." Rising costs, particularly those of the postal service (Would you believe a 50% increase on our bulk mailing alone a few months ago?) can cause one to pull one's hair out.



So the profile of an editor might shape up something like this:

- * Broad head (Getting a little hairless)
- * Broad smile, a little forced, but broad
- * Broad beam (Speak for yourself, Stan)
- * Broad brow for intellect (Now you're talking— Co-ed.)
- * Broad shoulders to take the guff.
- * Broad outreach to keep in touch with the public.

Speaking of finances, we hope you readers understand why you see about 40% advertising in this or any magazine

against 60% reading matter. Those friendly advertisers are paying much of the cost of the issue you're holding in your hand right now, hoping to get a good return from you on their investment.

For instance, if the advertisements were not there on every other page or so, grabbing your fleeting attention, you'd have to be charged at least double what you now pay for the book. How does that grab you?

Without revealing our precise budget, let's give you an inkling, through reference to common commodities, of what it costs to publish a magazine of our size. You can add your own price tags, roughly, and then decide if you'd like to get into the publishing game.

A. Drive a brand new intermediate sized car to the printer's door each month to pay his price.

B. Give a full-sized motorcycle to the U.S. Postal Service each month.

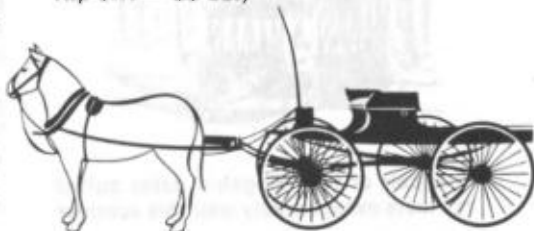
C. Offer a room-sized sailboat each month to cover secondary printers, engravers, other service firms and equipment.

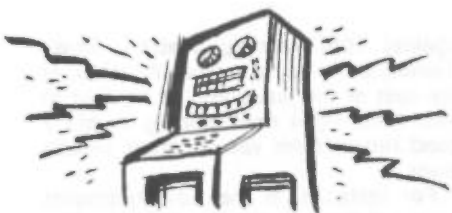
D. Buy a very good late-model used compact car to split up among staff each month.

E. Give a new bicycle to staff writers, contributors each month.

F. Hopefully, for all your time and effort, you'll be able to afford a good horse (not a thoroughbred) and possibly a middle-of-the-road farm wagon each month for your own conveyance.

So, adding it all up, in a year's time, you'd have purchased twelve new cars, twelve used compact cars, twelve sailboats, twelve motorcycles, twelve bicycles, and twelve nags with twelve wagons to satisfy all the "passengers" on your little ol' magazine business trip. (And a partridge in a pear tree?— Co-ed) Believe it or not. (Ripley? Rip-off?— Co-ed.)





Funny thing happened the other day in our office. We have a composer that sets the type you're reading. Very sophisticated electronic whiz-kid. Thinks all by itself sometimes, like a good computer should. But this one makes up designs that aren't even called for. Look at this particular phrase:

edi^{ed} by
ed^{ed} by
ed^{ed} by

The computer-composer refused to develop a "t" when the "t" key was punched, but preferred to make up a little design, as shown here. Now here's the mystery — there is NO such design on the negative the computer scans. It made it up. There's the proof. Next day it went back to suiting us to a "t." Honest. There's a Halloween chiller for you.

At this point we must get off the magazine kick and on the travel leap....



A pair of New Engalnd dates suited my taste exceptionally well this summer

One was with the Connecticut Valley Swingers of **Bradford, Vermont** (maple syrup country again) and the other was with the Triple Town Swingers of **Wilton, Maine**. They dance with "gusto," like Maineiacs should.

Sandwiched in around these visits were a bunch while on vacation in upper **New York** state (**Adirondack** region), including **North Creek** (annual subscription dance, and **Scotia** (**Schenectady** area) where I was one of the many callers who took a turn at the Northway Squares Anniversary party in beautiful Promenade Hall at the invitation of Bill and Mary Jenkins.



Next came the annual magazine-sponsored Beginner Callers College, held this year in picturesque Andy's Trout Farm/Resort in **Dillard, Georgia**, instructing ten callers from half a dozen states. It was a treat to work with John (Callerlab) Kaltenthaler and hosts Jerry and Becky Cope. That resort/campground area in northeastern Georgia is really booming. What steaks at the outdoor cookout! Memories are made of this....Emily and her mid-tip howl: "Nobody right-and-left-thru'd me!"

Gosh. Almost out of space again, and I haven't yakked about another southern trip in August which included places in **South Carolina, Georgia, and Alabama**, so we'll jump on board those jaunts next month.

Last month we mentioned bees. Did you know that there are four classes of honey: white, golden, amber, and dark? There are four types of square dance "honeys": red, yellow, black, and white!

What's My Role?

by Al Eblen
Wichita Falls, Texas



*I stood on the streets of my home town
Watching men tearing a building down.
With gusto and vigor and a hearty yell,
They swung an iron ball and a whole
wall fell.*

*I asked the leader of the crew, "Are
these men as skilled
As those you would hire if you wanted
to build?"*

*"Oh no," he said, "No, indeed,
Just common labor is all I need.
I can tear down as much in one day as will
As it would take skilled men a year to
build."*

*I thought to myself as I walked away,
Which of these roles am I trying to play?
Have I walked life's road with care
Measuring each deed with rule and
square,*

*Or am I one of those who roam the town,
Content with the labor of tearing down?*

This could apply to our life here on earth in many ways. If we work at building, we could make our marriages more happy and successful. We could be better mothers and fathers. We could be more successful at our jobs.

Too many people are overly critical of their positions, their mates, their jobs and with those with whom they have contact. To make it worse they do not try to correct faults; they don't step into the breach and build. Instead they point

out problems in sarcastic and critical terms. They should roll up their sleeves and start building. Start a positive program to correct the errors. Planning is necessary for any action to succeed. However, planning without action never succeeds. Action to build is what makes our society go. Most of the problems of our nation today are brought on by leaders who only tear down.

Does this apply to square dancing? We are afraid so. Many clubs have members who do not want to return anything to square dancing for what it has done for them. They do not want to be officers or serve their clubs in any way. Yet they are the first to give the president "hail Columbia" over every little thing. Some clubs have members who never "brag on" their clubs. Some will not dance with visitors. Some don't like "plus One and Plus Two." Some don't like to dance without "Plus One and Plus Two." Some don't know what they want. Sometimes callers don't know what the club really wants, because they only hear from the complainers.

*As a caller and writer of questionable
degree,*

*I wonder in what role I am trying to be.
Am I building true with rule and square,
or do I roam the town,
Content with the labor of tearing down?*



SQUARES AT SPOLETO

by Marion Elder
Charleston, South Carolina

Spoletto, an Arts Festival celebrated for the past two years in Charleston, South Carolina, is composed of festivals of drama, dance, art, music and storytelling. This year square dancers in the Charleston area were honored to be included in the Spoletto activities on June 9.

Dancers of various ages from five square dance clubs in the area participated in the Blue Grass Mini Festival held out-of-doors at Marion Square in downtown Charleston.

Our program depicted the birth and development of square dancing in America. Caller Brad Tomlinson, a member of the South Carolina Callers Association and of Callerlab, planned and co-ordinated the program entitled "History of American Square Dance." Preceding each dance, Phyllis Barnette, commentator for the occasion, gave a brief history of the dance.

Rehearsals, rehearsals, rehearsals and finally a flurry of color and flash as bright dresses and outfits appeared for a final rehearsal.

The birth of square dancing in America began in the 1600's when early colonists danced country dances. The beautiful and graceful contra line began the festivities.

Next the ever-popular folk dance, The Virginia Reel, had the crowd clapping and enjoying each beat of the music.

As the frontiersmen pushed toward the Appalachian Trail, folk dancing in America took to a circular formation. Whirling, swinging, and "around you go" brought to life real mountain dancing for the third number.

Westward Ho! American pioneers pushed westward and dancing resembled the present-day square. The old-fashioned hoedown was a success. A merry crowd enthusiastically watched dancers *chase the rabbit and dive for the oyster*.

Caller Tomlinson showed his prowess in moving dancers through Kaleidoscope Squares. The audience was impressed seeing partners united after dancing from square to square.

The final tip was a contemporary square dance patter and singing call. With a whoop and a holler and a thank you, too, the dancers departed with hearts full of gladness.

The participating clubs, Barn Shufflers, Radar Ramblers, Swamp Stompers, Twilight Twirlers and Zodiac Squares proudly flew their banners. The hard work and effort put forth by dancers and caller made the program a success.



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FIRE YOUR CALLER



by Nellebelle Eblen
Wichita Falls, Texas

Dancers sometimes ask our advice on how to fire their caller. My husband always insists on the club(s) which he calls for having in the agreement or contract, a one year tenure. This enables both parties to continue or choose not to continue the contract. This isn't addressed to that delicate question of how to fire your caller.

We'd like to suggest five very positive ways to really fire your caller.

Firstly, **accept** your caller (and his taw). He is an individual and not a copy of your former caller/teacher. His taw may not have the same talents or personality as another whom you admire. The story which comes to my mind to illustrate this well is that of a young caller who accepted the caller/teacher position following a very able, more experienced caller with an avid following. The club president told the newly hired caller, "You're not the caller that ----- is." This seemed almost too much for the young caller to accept for he knew of the tremendous vacancy he was to fill. The fellow looked the young caller straight in the eye and continued, "But we as a club will support you 100%." This they did, and now the young caller has surpassed his predecessor and become a great caller in his own right.

Accept the caller who is to be your caller as the best you can have, and your attitude will be very contagious and helpful.

Rebuke your caller if he doesn't call up-to-date material. Let him know that the club dances a certain level. Be sure to bring new dancers into the club *only*

when they are able to dance at your club level. Knowing the frustration of dancing in a square which breaks down continually should make you more aware of the caller's frustration in trying to call an interesting dance. This makes the caller look bad if the floor is clobbered or if he has to call such simple stuff to keep the floor moving. Most callers call to the floor and this may play havoc with their planned programs. It may never be that a caller has been attacked by "JAWS" (sharks) but maybe you know some who have been "nibbled to pieces by minnows."

Don't go off and dance to another caller, leaving the club to get along without your support just because you don't like what the caller is doing with the level. He is no wonder worker.

Angels are so helpful with lessons, but they should not bring friends into lessons after the cut-off date, slowing the class momentum and killing the caller's enthusiasm. The caller doesn't want to repeat lessons at the expense of the regular attenders. Have the new dancers come to your garage or basement and help them with a make up lesson. Be aware of the slow learners and if they really want to learn to dance, suggest taping the lessons and having a get-together for extra help.

Don't rebuke the caller for not telling the dancers that *they just can't learn*. Some of our most faithful dancers have been the hardest to teach, but they have made it and stayed to become the strongest supporters of the club.

Fire your caller with **willingness**. Wouldn't it just light a bonfire under

your caller if you had a waiting list of people who wanted to serve in some capacity as club officer or committee members. Many times when a caller is new to a club, it's like a honeymoon. Everyone does his best to be solicitous and full of admiration. Then, to use another movie title, **THE SWARM** begins. A few buzzing here, then it gets a little larger there, and pretty soon the bees and their buzzing have obscured the reputation for friendliness of your club. That great unknown authority, *they*, has ended the honeymoon with — you've heard it so many times — "They say...." We have never met the legion who bear the name **THEY**. But **THEY** said that he (the caller) wasn't much of a caller, he couldn't even call their name! Be willing to defend your caller against **THE SWARM** and **THEY SAY**. Be his friend. Don't put him on your after-party menu — **ROAST CALLER**.

Fourthly, **be proud of your caller**. The positive attitude does much for the individual, and unbelievably more for the person it is directed to. We have experienced this in clubs and seen it work in others. When announcements are made, whether from the mike or in a newsletter, do they reflect how you feel about your caller? Sometimes you don't even mention who your caller is, or his identity is added as an afterthought, "Oh yeah, 'Big-mouth Caller' will be doing" the calling for us!

When possible do you go to other places where he is calling? This can really *fire* your caller to see your interest in him and the other club will do likewise if you set an example.

Visitation is the lifeline of open clubs and the fellowship is great. Be sure to dance with visitors as well as your favorite dancer-friends. If you have a salad supper or home-made ice cream or whatever special refreshments, *do* have them on the nights that your caller calls. If you want to have them on special dance nights when you have a guest caller, too, — fine! Who serves your club all year long, the club caller or the caller who is so good that he will draw a crowd by reputation? Be proud of your caller by contributing your special refreshments to his dances. Your travelling caller deserves the special attention, but doesn't your very own caller deserve as much?

Lastly, **appreciate** your caller and his (her) *taw*. It is just good manners and common sense to tell him that you enjoyed the dance. You can be concrete about your appreciation — just a note, (even a funny cartoon type) will *fire* your caller. Call him on the phone when you can and let him know of your interest in a call or movement you heard at another dance. It's better then when he can research it at home than between tips at a dance. Appreciate what the club is doing for its members. What did you do before you started square dancing? It is a wonderful recreation and being your friendly self will *fire* your caller.

There are many, many more things you may do to *fire your caller*, but if you do all of these, you will not only *fire the caller*, you will *fire your whole club*. Best off all, it will *fire* you up, too.

Friends, how about it Let's all get out there and *fire the caller*.

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DANCING IN THE DESERT



by Susan Hanes
Arlington Heights, Illinois

Visiting other clubs is always interesting. In our area it is not at all unusual to have ten or twelve clubs represented at any dance. Each time we square up, the first thing we do is check the badges of other dancers in the square to see where they are from. I don't think there has been a badge that has created as much interest as ours. It is green, has a white palm tree with crossed swords and the club name, *Desert Swingers — Riyadh*. Everyone asks where the Desert Swingers dance, many of them unwilling even to attempt to pronounce Riyadh. When we reply Saudi Arabia, they think we are joking.

It is not a joke. We learned to dance in Saudi Arabia. (Our next comment is that we came to steal their banner.) The truth is that we are home now but really are reluctant to give up our Desert Swingers badges because we have met so many nice people through their curiosity about it.

We were first introduced to square dancing in Arabia because, in the summer particularly, many Americans go home for vacations. This had left the tiny group with only three couples. A neighbor came knocking on our door asking us to join them. We told them we didn't know anything about square dancing, but they said it didn't matter, they would teach us. We were delighted at the opportunity to have something to do for the evening. Entertainment is a problem, to say the least, in Saudi.

The people we met that evening were very friendly and we have come to accept that as standard for square dancers. They did have some problems that dancers here don't encounter. One of the major ones was turn-over in dancers. Many people come to Saudi Arabia with the intention of staying for quite awhile and find it impossible to cope with life there. The ones who do stay are frequently gone on "leave." Most people try to schedule some time

away from the country about every three to four months. This results in probably 25% of the dancers being gone at any given time. When you have only one square, this is a serious problem.

The group we joined was really just getting started. The man who had been responsible for the original organization had left the country before we arrived on the scene. There was no one experienced in dancing and we had only a few very basic tapes of singing calls to work with. A very dedicated fellow named Roger Marty would spend a good many hours each week going through the tapes and writing down each of the calls in a song. If he knew or could find out how to dance those calls, we could play the song; if not, we had to skip it. His information was severely limited.

Each week we had new people and had to start at the beginning to teach them. The "old timers" were very patient and we danced to a dozen or so calls and that was all. As time went on, we decided that a few of us would like to work ahead a bit, so we started dancing on Tuesday nights, continuing to welcome new people into the Sunday beginners group.

Fluctuation in attendance was always a problem. One evening we had five fellows and three gals. We agreed to dance with one of the men dancing the lady's part. It was that or not dance at all. His name was Robert McLawhorn. He sported a full beard and long hair. His partner was to be George Ingberg, a retired Master Sergeant. A more unlikely combination would be difficult to find. George's comment was, "I'll dance with you, Bob, but I'll be darned if I'll swing you." We were quite surprised to find Bob danced the entire evening without missing a step.

We finally reached the point where we had two full squares nearly every Sunday. The club was growing by leaps

and bounds. We then decided to close the Sunday group and start an honest-to-John beginners class on Thursday nights. We were now dancing three nights a week and probably did not have a good start on fifty calls.

As will happen in anything from nuclear physics to jump rope, we finally found some experienced high level dancers that gave our more progressive group a chance to advance. Anyone that went on leave was implored to bring back records or tapes or instruction books. We were enthusiastic if not accomplished.

We all learned the worst possible habit of anticipating the caller. When you dance over and over again to the same tapes, it is only natural to memorize them. We could sing the entire call for "Blue Moon of Kentucky" but could not for the life of us come up with the original lyrics of the song. This did have one advantage. The electricity in Riyadh is very undependable and when the power went off, we could finish the dance without the calls.

We had dancers, at one time or another, from the United States, England, Norway, Jordan, Thailand and many other countries. It became a sort of United Nations of square dancing.

The group contacted clubs in Jeddah and Dhahran. At least one jamboree was set up in Dhahran with all the clubs, including a real live caller. The last I heard, the Desert Swingers had graduated a beginners class with thirteen squares. Our young friend, Bob, has started to do some calling, beginning with singing calls and hoping

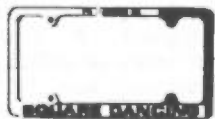
to work his way up to being able to call some hash. There is now a fairly good supply of records of all types, with the ones cut at national conventions here being valued just slight less than an airline ticket home.

Square dancing is lots of fun. Square dancing is good exercise. Square dancing provides anyone with the opportunity to meet some of the best people on earth. But in Saudi Arabia, square dancing is much more. It is a way to keep your sanity in a situation that can send you home in a padded airplane. Most of the social activities in Saudi are centered among the people with whom you work every day. The interests you share are an extension of your job. You are a lifetime away from family and friends. It can be deadly. With our mutual interest in square dancing, all the pressures of living there dissolved and we frequently did not even know what company a fellow dancer was affiliated with. We just enjoyed the dancing and the companionship and for a few brief hours it seemed like home.

When it came time for our final farewell, the club got together for a pot luck supper. We were the honored guests. It was to thank us for the work we had done recruiting people and working as angels for the class. I felt we should have honored all of them for adding this wonderful new dimension to our lives.

Square dancers are a special breed, we think, and we may just continue to wear our Desert Swinger badges, for we have found no faster way to meet more of these great people.

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THREE VIEWS OF STANDARDIZATION

1

EXTENDED BASICS PROGRAM REGULAR DANCES

Callers and members as well as various articles over the years have indicated a need for regular dances for EB (once-a-month) dancers. This implies that there are enough people who place higher priorities upon other activities and hence do not have the time to square dance several times a month to comfortably maintain a mainstream level.

Some years ago a local club tried a two level system which did not work. More recently, the Western Callers Association tried a regular EB dance every third Sunday, called the Callers Carrousel. The attendance only reached four or five squares and that was only during the last quarter of the area classes (which we invited). After graduation, Callers Carrousel became "beneath" them.

We only charged a dollar each and towards the last the caller chipped in so we could give it an adequate chance to prove itself. Then came the last straw, Proposition 13. This caused the hall to close and the only one open charged 15 times as much. So costs killed Callers Carrousel.

Even without the increased costs, the EB philosophy was not working. Perhaps human nature is the reason. Everyone wishes to be a champion. There seems to be insufficient words to convince the average human being that it is OK to do something at less than top level. Only the very wise can be content

with their lot. They have the wisdom to set priorities upon their activities and not be dissuaded by peer pressure of those with different priorities. Perhaps there are too few truly wise persons? I do not want to believe that.

If there are those of you who have an EB program that has stood the test of time, we would appreciate a letter or a call with the special details you use to protect their egos against the peer pressure to move up.

In the meantime, Callers Carrousel is kept.
*Glenn & Janet Mann
Simi, California*

2

ENOUGH ALREADY!

Once upon a time there was a very nice couple named Joe and Sally who led a quiet life — dull and uneventful. Quite by chance they happened upon a colorful group known as square dancers, who convinced them to enroll in the ten-week course which taught them left from right and the basic skills needed to perform the dance. Joe and Sally were very happy with their new-found friends and their new hobby. In time, this very nice couple became quite proficient with the 75 basics and tried very hard to keep up with all the new movements that were being visited upon them by both local callers and the visiting callers at special dances. Eventually, the "hobby" became quite demanding was no longer relaxing. But they didn't quit! They and many more like them began shouting, "Enough already," and lo, the leaders

heard, the deluge slowed and things got back to normal (almost).

More time elapsed and progress took its toll with the familiar 75 basics giving way to a listing of families of calls, categorized by level of proficiency, all position dancing, and classes were extended to three-fourths of a year. What happened to the relaxing hobby that our friends Joe and Sally so enjoyed?

They could no longer convince their friends and neighbors to commit nine months of their lives to learning the basics of square dancing, nor could anyone else! Classes suffered as compared to when Joe and Sally began their great adventure. Then, the club consisted of two squares who recruited and aneled two classes of twenty students each year (an average of 2½ students for each club member). Now the club has grown to twenty squares and they recruit thirty students per class, but only once a year and only 1/5 of a student per club member. Quite a drop!

Joe, Sally and many others have begun their "Enough already!" shout and a grass root movement has taken shape in the form of a moratorium. Things are getting out of line. Those adept dancers who want an ever-upward and onward climb are being heard while the rank and file are being ignored. The majority of dancers are not interested nor have the time to progress to the Advanced or Challenge Levels. Neither do most callers.

Well, Joe and Sally are still with us; they haven't given up just yet. Enter stage left: Labels. It is being advocated by many of the leaders in the activity that dances (and as a result, dancers) be labeled so that all who wish to dance may have a ready reference to advise them of what to expect. However, if one labels dances/dancers, does this mean "Stay home" for those who can't dance at the advertised level? If this assumption is correct, the days of a club hiring a traveling caller are numbered! Which club among us can afford the luxury of hiring a caller to call a specific level dance and at the same time tell a large segment of the dancers to stay home? This is *not* fun, friendliness, fellowship.

We submit that proponents of the labeling "gimmick" have misplaced the direction of their intentions. Rather than tying a tag on dancers who are the main reason for having a square dance activity, and assuming that some benefit will come from categorizing the activity, why not label callers instead? This would be of tremendous help to the clubs in selecting callers for special dances. It would practically eliminate those who didn't profess to call at the level the club was looking for! In addition, it would eliminate any cause for a caller to stand before a group of dancers and proclaim that he was calling below his level! If this is not feasible, then how, in heaven's name, can logic direct the activity to attach labels to the dancers?

*From The Dancer
Norfolk, Virginia*



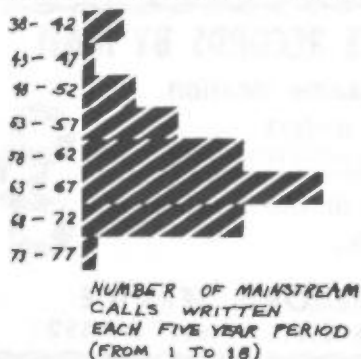
It might be interesting to take a look at the Mainstream list from a slightly different angle. We all know that western style square dancing is a combination of traditional and contemporary dancing. Some of our movements date back to way back when, and some were created last Friday on the way to the dance! The last Friday variety is not on the mainstream list, due to the stability which Callerlab has built into it, but you can be sure that some of the oldies are still there. I did a research project of sorts to find out the date of creation of as many of the mainstream calls as I could. I came up with dates for 43 of the 69. Most of the 26 missing are on the basic list of the first 38 and are very traditional, or are so descriptive that no one thought to record the date that they first crept into our vocabulary.

Figure 1 is a graph which shows how many of our current mainstream calls had been written by various dates at five year intervals over the last forty years. You can see that the list has about tripled since 1938, and about doubled since 1955. It must be remembered, however, that a typical

list of what was being used in 1938 was not necessarily the 26 calls I show here. Although these 26 had all been written, they may not all have been in common use at the time. On the other hand, many which may have been popular at that time are no longer being used. I suspect that the net result of this trade off is that there were more than 26 calls being used then.



Figure 2 shows how many of the calls on the mainstream list were created in each of the five year periods since 1938. This does not show how many calls were created, but just how many of those that were created eventually made it to the mainstream list. Understanding that these limitations do exist in our data, let us look at what else we can derive from this information any way. It is obvious that there was a definite peak in the mid-sixties and a drop-off after that. Interestingly enough this drop-off was significant even before the influence of Callerlab. Then there was a drastic drop-off when Callerlab came into being and established rules to minimize the fluctuations in the list.



What would happen if we decided to never add anything to the list again, as some people occasionally propose? What would have happened if we had quit at the beginning of 1970? Well, if that were possible, we would not have such calls to work with as *flutter wheel*, *zoom*, *sweep a quarter* or *recycle*. And if we had stopped only three years before that, we would also be without *fan the top*, *spin chain thru*, *walk and dodge*, *scoot back*, *tag the line*, and *trade by*. How about going back four more years? 1963 was really not that long ago relative to square dancing and relative to many currently active dancers. Can you imagine modern square dancing without *trade*, *slide thru*, *turn thru*, *circulate*, *peel off*, *spin the top*, *run*, *cloverleaf* and *swing thru*? I'm afraid that I can't. Yes, I can imagine square dancing without these movements, but I cannot imagine the contemporary square dancing enjoyed by so many, month after month. I do remember dancing before 1963, and I do remember having as much fun as I have now, and I do remember as many people and as many places to go, but I also remember that part of the enjoyment was being part of a "state-of-the-art" movement, and watching it grow, and growing with it.

And what would happen if we tried to stop its growth now? Well, I'm afraid that we couldn't. If we froze the list, then we would find that the list just did not meet our needs any more, and we would not use it. Somehow, prohibitions are not the answer.

Fortunately, Callerlab's mainstream list is not frozen. It allows for additions and deletions to follow the trend of what is actually happening. Through the quarterly experimental selections, it also allows for a proving ground for a few of the many, many new calls created each year. Such calls as *track two* and *ferris wheel* are being allowed to take the test of time without the necessity of making firm commitments pro or con before all the facts are in.

Don Beck
New England Caller, August 1978

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Left to right in the picture are Wanda, Ralph, Dee, James, Barbara, Roy, Ruth, Everett and Florence.



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From November 1 until March 31 we are instituting special winter rate packages for square dancers. Because the Recreation Hall and most of the cottages will be closed, all people will be housed in the Inn, taking their meals in the Inn's Pioneer Room.

Please write to me if your group is interested in coming to Fontana for a long weekend. We will offer square dancers a package rate for meals and lodging of \$19.50 per person with special consideration given to the caller and his family.

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RHYME TIME



Twas many and many a year ago, my true love said to me,
 "I've noticed some people are now involved in a strange activity—
 But square dancing looks like a lot of fun—
 At least it does to me!"

We'd danced for years to ballroom bands, but the music got so wild
 That we'd drive for miles to hear a band whose music was our style.
 We thought of staying home at night — we tried that way awhile,
 But television bored us and we fiddled with the dial.

We saw them dancing at the fairs and shopping centers, too;
 We saw them dancing in the street, and at summer barbecues.
 We heard the caller say to us,
 "Yes, you can do this, too."

We saw them kicking up their heels, and dancing on their toes,
 We saw them doing allemandes, star thrus and do pasos;
 We watched with wonder when they went red hot and teacup chained,
 But none of them, as I look back, was vastly overtrained.

I was a klutz and he was a klutz when we first began to dance.
 I'm certain the patient caller doubted we had a chance,
 But square dancing's fun, and with lots of help,
 We slowly began to advance.

We attended the weekly classes, and then if a make-up lesson was given,
 We stubbornly went and tried to learn — we felt that we were driven,
 But square dancing seemed like a lot of fun —
 By lesson number seven.

When the time came to graduate, he and I looked at each other and said,
 We'll have to go back through the lessons, or we never will get ahead."
 For this was the hardest thing we'd tried
 In all the years we'd been wed.

We've worked on committees, headed the club for one special year
 And the club survived it; some doubted it would
 At least, that's what we hear.
 The dancing's fun, most people great— to the others we turn a deaf ear!

As I look out from my vantage point, the many dancers I see
 That I have helped to learn to dance, as others had helped me.
 The caller's law now teaches us rounds in their basement every week,
 And the terms she uses, like those for squares, to us all sounded Greek!
 When we are older and gray and retired, in a dozen years or more,
 I hope we're still going to the clubs and festivals we adore,
 And traveling round, meeting all the new folks,
 Square dancing is never a bore!

Ann Wagner Smith



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Ron and M.J. Wiseman chair the program committee. They have been dancing eight years, and have attended the last five national conventions in preparing for this responsibility. Their assistants are dancers with expertise in chairing festivals.

There will be nine halls for square dancing inside MECCA and one hall, weather permitting, out on the Plaza. The halls will be programmed following the Callerlab-recommended lists of calls. There will be monitors in each hall to insure that the integrity of the level will be maintained. *Extended Basics Dancing* will at times have singing calls only. At other times there will be hash and singing calls. Over seven hours of dancing is planned each day.

Mainstream Standard Position Dancing will be going on for eleven hours each day. Included will be an hour-long "Introduction to Advanced Dancing for the Mainstream Dancer." This popular feature will be conducted by nationally recognized advanced level callers.

The *Mainstream All Position Dancing* program will offer over nine hours of

dancing each day, while the *Mainstream Plus 1* program has eight hours of dancing scheduled. *Mainstream Plus Two* dancing will be on a wood floor and dancers will be able to enjoy four hours of evening programming per day.

Advanced Dancing will be divided into two levels. There will be two hours of A1 dancing each morning. An hour each of "Introduction to Challenge Dancing" and an Advanced Workshop will be conducted daily by nationally recognized challenge and advanced level callers. Seven hours of A2 dancing is scheduled.

Challenge Dancing will feature for the first time at a national convention three levels of challenge dancing on the program. Over six hours of C1, two hours of C2, and one hour of C3 dancing is scheduled each day, with dancing on a wood floor.

Solo dancers will have six hours of programming per day including a "get acquainted" hour in the morning. This is the first time the solos will have their own hall.

The *Youth* program will be active for eleven hours each day. Features will include dancing workshops and special scheduling of teen callers.

Round dancing will be scheduled in two halls in which programmed rounds, workshops and re-teaches will be featured.

Continued on Page 92

♣ A *Best* A ♣ ♣ K *Club* K ♣ ♣ Q *Trick* Q ♣



BRAGGARTS STRIKE AGAIN

Peggy Wicker, Peggy Smith, Phillip Allen and Troy Oates (shown in the photo) belong to the Braggarts Square Dance Club, Fort Bragg, North Carolina. They came up with the unique idea of leaving behind a miniature club banner with the inscription "Braggarts Strike Again," when stealing another club's banner. This is not only to remind dancers which club has stolen their banner, but to promote visitation in the area. Peggy Wicker made the banners from felt squares and acetate paint and the dancers were applique'd on. The Braggarts have certainly got an idea worth bragging about, and perhaps another club or two will find it worth a gambol!

*Submitted by Peggy Wicker
Sanford, North Carolina*



Gordon Sutton



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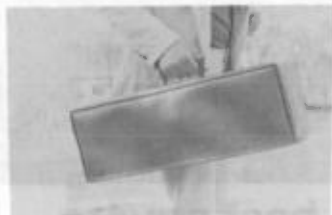


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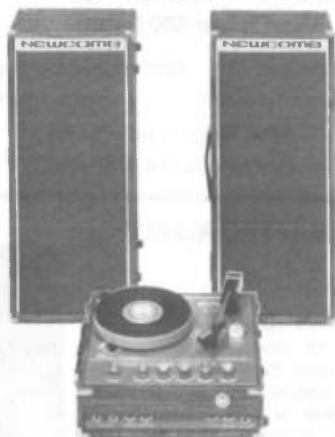


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Caller Ev Kuhn of Nelson, British Columbia, received the 1977 L. H. Choquette Citizen of the Year Award. At a banquet this past spring, Ev was honored by more than a hundred people for his outstanding contributions to the community.

Ev was born in Irricana Alberta, and in 1935 moved to Belson where he attended high school. In 1942 he married Amy Beatt. Ev joined the army in 1943 and served in World War II in Canada and overseas, returning to Nelson after his discharge, where for many years he coached Little League and Babe Ruth teams, minor hockey teams, and coached and played senior lacrosse.

Ev also worked with the RCMP in connection with a Drug Alert Program and was instrumental in helping two lads kick the habit. He served as a director of the Nelson Golf and Country Club for six years and for three years was on the recreation commission. A past president of the Kiwanis club, Ev is now Lieutenant Governor of the club's division and in this capacity, has travelled much during the past year.

In this 43 years in Nelson, Ev has become widely known as a square dance instructor and caller. He has been involved in square dancing for 27 years and calling for 20. Ev has been the caller for the Nelson Whirl-A-Ways for 18 years and at one time called for and instructed the Teen Twirlers and Rainbow Squares in Kaslo. During these years, Ev and Amy have instructed beginners square dance classes and have had a round dance club. Ev has held all offices in the West Kootenay Callers Association. This past summer he was one of the masters of ceremonies at the 25th Anniversary of the B.C. Association at the Penticton Peach Festival. He has called at this affair for 19 years and was a master of ceremonies once before in 1965. During Ev's 20 years of calling, he has helped enrich many lives by teaching people to dance for fun. Ev has always had the love, loyalty, enthusiasm and complete support of his wife, Amy, in all endeavors. The Kuhns have two wonderful sons who are good citizens in their communities, and three grandchildren.

*Anne Baker
from "The Kootenay Square Dancer"*

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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO — October 1953

"October! The air freshens, the stars are brighter and the moon has a mischievous look. The last wearisome days of summer heat are behind us, and what could be more fun on a beautiful fall night than going with Virginia Wallace to a real out-in-the-country square dance!" This quote describes the cover picture drawn by Virginia Wallace of a crisp, moonlit October night with the barn door open wide, spilling out welcoming light, with square dancers being drawn into the fun and excitement of the square dance within. Let's dance.

Lee Owens discusses the "grass roots" call, two *ladies chain*, (which included chain across, courtesy turn and chain back with another courtesy turn) and the many "fancy cuttings" danced today: *half ladies chain*, *three and four ladies chain*, *chain in line and across the line*, and *four gents chain*. Lee says, "From these figures many variations have evolved, some good, some not so good. The good ones will live and the poor ones will die. Some of the good variations are *two ladies chain three-quarters round* and *Austin's Tea-cup chain*, the latter figure being one in which the originators strove hard to keep with the traditional wheel-around finish but had to eventually change to a one-hand swing because of the fact that half the turns were clockwise, and you just can't wheel that way."

From "Steps 'N' Styles" by Babe, "A great part of the fun in dressing for square dancing is in retaining the flavor of the lovely graceful gowns our grandmothers wore as they danced the

same steps we enjoy today. Most fortunately for us, our modern styles may achieve that charm with very little of the trouble and none of the discomfort which went with the earlier picture.

In fact, the lovely line of old-fashioned gowns had its beginning in practicality, since it was usually created by voluminous petticoats which gave the small-waisted, full-skirted look so much admired even on today's dance floor. But those petticoats were chosen for joint reasons of warmth and modesty and now we can get the same effect without stumbling around in seven stiffly starched petticoats." (*Perhaps the chill present in some fuel-saving public halls in 1978 will cause the return of an old, "practical" style of long dresses and seven petticoats!*)

10 YEARS AGO — October 1968

"Welcome to Stan and Cathie Burdick, new publishers and editors of *Square Dance* magazine," says ex-editor Arvid Olson.

This first issue under the new editors contains Cathie's first editorial; an easy-level page; thumb-nail sketches of new advisory board members; a new caller-leader directory; news on round dancing and square dance camping, and Willard's continuing Workshop feature. Stan meanders through his first "Meanderings." The magazine closes with a "Sign-Off Word" which was reprinted from the *Roundup* of Minnesota:

THE SQUARE DANCER'S PLEDGE

With all my ability I will do my best to help keep square dancing the enjoyable wholesome, friendly and inspiring activity I know it to be. This I pledge in the sincere desire that it may grow

Continued on Page 63

STRAIGHT TALK

THE MEMBER WHO NEVER CAME BACK

It amuses me to think that you spend so much time looking for new members, when I was there all the time. Do you remember me?

I'm the fellow who was asked to join. I paid my dues and was asked to be a loyal and faithful member. I came every workshop and dance night, but nobody paid any attention to me. I tried to be friendly, but everyone seemed to have friends to talk to and dance with. I sat down next to strangers and strangers they remained; they couldn't be bothered with me. I hoped somebody would ask me to serve on a committee, so somehow participate and contribute, but no one did.

Finally, because of illness, I missed a dance night. The next dance night no one asked where I'd been. I figured it didn't matter very much whether I was there or not. The next dance night I decided to stay home and watch a good TV program. When I attended the next dance, again no one asked me where I was the week before.

You might say I'm a good guy, that I'm a responsible person and would make a good member.

You know who else I am? I'm the member who never came back.

From *Dancer Diggins*
San Francisco, August 1978

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feedback

In June, 1978, "Dancing Tips," Mr. Steve Stephens deplores the wearing of pants suits by the ladies and declares, "We've got to stop them....the pants should be banned." The thing that he hasn't done is try to find out why these ladies are not adhering to the custom of the frilly skirts, petticoats and petti-pants that are more attractive and, I might add, more fun to dance in. Banning pants may get them off the dance floor, but may lose dancers in the process. A better solution and possible reason are here for you to read.

Nylon stockings are not warm! Wind can chill susceptible legs and feet (encased as they are in flimsy square dance shoes) even on a quick dash between car and hall. Not to mention the nights when you refreshments and other responsibilities and have to make multiple trips. It is cold comfort to come into a place heated to only 60-65 degrees when you have been out in the cold with legs exposed to cold and a petticoat keeping your dress up around your "fanny." Therefore, during these last two winters since our thermostats went down, perhaps some of the ladies are simply enjoying the same kind of comfort that men have every dancing night. I have even known one to two to own up to wearing thermal underwear under their trousers!

My personal solution has been floor length square dance dresses made from

the same fabrics and patterns as my regular length ones had been. I am able to hide knee socks, thermal underwear, or whatever, and still look like a girl. Your publications could promote this idea so that full-length dresses would become available in ready-to-wear square dance clothing since many non-sewers depend on them. Also persuade petticoat makers to consider us so our dresses will not cling to us but whirl as those of our ancestors did with their multitude of starched petticoats underneath.

I can almost hear the comments from some at this request, "Let them get started dancing; they'll warm up." Not so, when one is chilled to the very bones as I tend to become. I can't be the only person in the world sensitive to cold. "Let them buy long dresses at the department store." What, lose the distinct look that square dance dresses have, and look like any other bunch of people in evening gowns?

Do consider my suggestions, if only to keep square dancing a living, growing, changing activity rather than one which got overly concerned with maintaining the status quo and ceased to change when conditions changed. I love to square dance but I'm cold and my feet hurt!

Maureen Royle
Owings, Maryland

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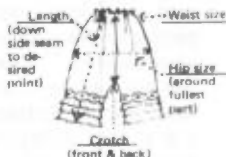
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LEGACY SPIN-OFF

It happened in July at Sun Center, Feltonville, Pennsylvania. Because all who participated felt that it was so worthwhile, the Federation of Delaware Valley S/R Dancers is planning to do it again — and again — and again. The happening was an event called D.I.E.T. FOR Dancers Involved Exchanging Thoughts. The assembly was planned and organized by a committee composed of Federation Education Chairman Joan Crouch; the education chairmen of Del-Val's four districts: Dan and Jane Cope, Bill and Erma Molin, Romie and Betty Hamilton, Lou and Mae Rigsbee; Betty Wolf, Pen-Del Secretary; and Marge and Harry Evans, whose contributions to education in the square and round dance world serve as shining examples to light the way of the less experienced.

D.I.E.T. '78 was a spinoff from L.U.S.T. (Let Us Speak Together), the leadership seminar sponsored for the past two years by the Northern New Jersey S/D Association. D.I.E.T. was an afternoon-only affair. There was no fee charged. Knowing full well that July was not the optimum time to hold such a seminar, the Federation decided to DO it. They wanted to get started. They are glad they did.

Those who attended (135 leaders and just-plain-dancers) gathered for the opening session promptly at 2:00 p.m. in a large but comfortably furnished and pleasantly appointed air-conditioned classroom. There was a brief welcome by Federation President Frank Staus, a few reminders by the Education Chairman, and then a thought-provoking, memory-making keynote address by John Kaltenthaler, Executive Secretary of Callerlab, and (with his wife, Freddie) member of the Board of Directors of LEGACY. Gently delivered, powerfully expressed thoughts on lea-

dership left everyone with food for thought, fuel for action, and inspiration and encouragement to tackle the problems of recognizing, recruiting, developing and handling leadership talent.

Five topics were covered in separate seminars at each of the two discussion sessions which followed. During the first seventy-minute period participants and moderators dealt with problems of Administration, Organization, Classes, Communications or Finances. The second session, coming after a thirty-minute refreshment break, offered further discussion of Administration and Organization in addition to Dancer Development, Club Survival, and Clothes (sewing). Moderators and panelists were drawn almost exclusively from Del-Val dancers and callers with appropriate leadership experience. The one exception was Natalie Sullivan who traveled from Staten Island to moderate the Club Survival discussion. Other moderators and panelists included Dan and Jane Cope, Ray and Bobbie Kauffman assisted by John and Dot Veneski, Anida Seele and Ralph Trout; Bruce and Bonnie Busch; Joan Crouch assisted by Betty Wolf and Marge Evans; Frank and Connie Evans; Howard and Althea Apgar; Bill and Joan Mills and Lou Rigsbee; and Edna Sezov. Len and Peggy Fairchild served ably and enthusiastically as pre-registration chairmen, and Bill and Edie Jones took charge of registration at the door. Joe and Betty Lenkowski brought a committee with them to assist with serving simple refreshments and to help in any other way as Hospitality people.

Everyone who returned to Classroom 4 for the closing recapitulation session felt that it had already been a worthwhile afternoon, but the brief

Continued on Page 63



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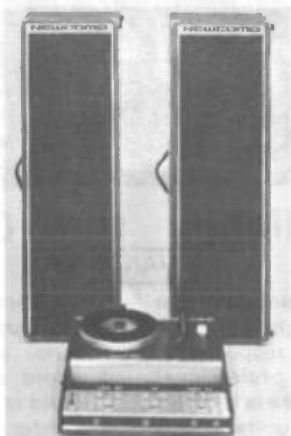
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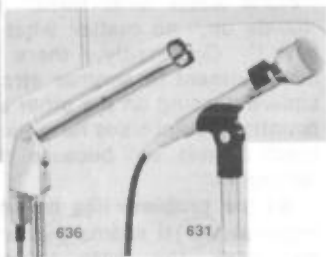
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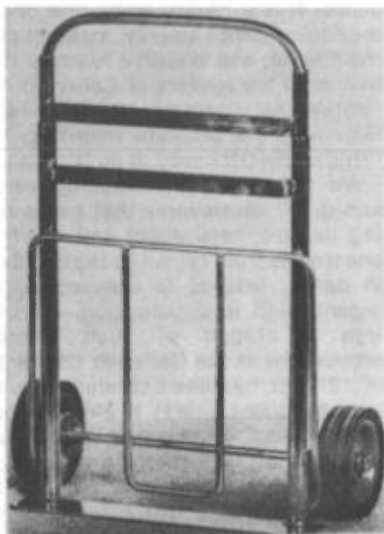
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Who'll Challenge the Grim Spectre?

HANDS UP

In the past decade we can state that square dancing has "grown up." Callerlab has been largely responsible. There is a much more professional attitude among callers. There is a better feeling of cooperation and unity among dancers, world-wide, as a result of work done by LEGACY, the National Conventions and area organizations. There are universally accepted dance standards, levels, styling standards, and helpful services.

Only one gross division, or Halloween "spectre," if you will, remains to be attacked by serious-minded individuals or groups, in order to add orderliness to our dancing and resolve a long-standing feud, once and for all. It concerns the styling of a group of basics that we use at every single mainstream dance. It is a "loose end" that divides the square dance activity, straight down the middle, and is such a fearsome thing that even the leaders of Callerlab have "agreed to disagree" to date, rather than face the problem (monster) in a "this is the ONE way to do it" manner.

We refer to the "hands-up versus arm-grip" controversy that keeps rearing its ugly head again and again, as one travels from region to region, dance to dance, festival to convention, and organization to organization. It turned into a dragon of such awesome proportions at the Callerlab Convention in 1974 (It has been carefully avoided in subsequent years) it almost ripped that sibling organization apart, and although a "sidestepping resolution" was made in '74 to "endorse the SIO teaching manual," the specific issue of the hand/arm positioning was neatly tabled "until a future point in time."

Meanwhile the uncertain grappling and frustrating arm-wrestling goes on, dance after dance, just about everywhere one travels in this wondrous world of square dancing. Editorially we wonder. If Callerlab is still afraid to clash head-on with the spectre, and make a specific resolution on the issue, is there anybody else out there with the guts to do it?

There is relatively no problem in New England. With typical Yankee fortitude, the callers have stood together and said, "We'll teach 'arm turns' instead of 'hands up,' no matter what the book says." Conversely, there is little disagreement in another stronghold of square dancing on the other side of the country. Californians have said, "We'll teach 'hands up' because the 'bible' tells us so."

So the problem has become largely regionalized. It seems the farther west one goes, the more he encounters "hands up" maneuvers. The farther east he goes, the more he encounters "arm turns." Ohio and other midwestern states are so divided on the matter that *swing thrus* and *spin the tops* afford "pump-handle" gyrations that slightly resemble a Laurel and Hardy comedy sketch. Scattered areas have solved the problem one way or another, but too many take a *laissez-faire* attitude. Many callers teach the "right way" by the book, and then advise dancers that when they get out of class, they'll face a divided world. What a pity.

One challenge caller of note distributes flyers wherever he goes extolling the virtues of the "arm-turn" versus

Continued on Page 69

UNDERLINING

THE CALLER NOTE SERVICES

Last month, as we kicked off this new feature, we said we'd hit **Nate's Notes** and **Minnesota Callers' Notes** next time, so here goes on those two sets.....

Nate Bliss (**Nate's Notes**) mentions a personal note—he will be moving from California to a new home in Tucson, Arizona, this fall. He discusses a new idea, *crash in (out, right, left)*, the difference between *box circulate* and *split circulate*, two-couple material, and a raft of set-ups and get-outs. He asks callers to consider that *load the boat* is equal to a *star thru* and gives other thought starters like it; includes some quickie get-outs, such as (1P2P) *pass thru, chase right, cast off ¾, right and left grand*.

Warren Berquam in **Minnesota Callers' Notes** discusses Callerlab's Level Identification list, gives us a good *scoot back* review, quotes our Pulse Poll, runs *turn over* by us again, has some excellent *Dixie* style stuff, as well as much other choreo material.

In Will Orlich's **NCR Notes**, he reviews almost 25 years in the square dance field (23 exploring choreography) in which 16 were with this magazine, and he mentions that all his books are now being published by ASD. (Thanks, Will.) "Styling is the big 1979 subject." (Several Note Services.) *Two steps at a time* and *fall into a column*, both by Lee Kopman, are featured.

Bill Davis, who edits **Santa Clara Valley S/D Callers Notes**, features *open cycle, pick up circulate* and *set the diamond*. He also explores some "return to home get-outs without a promenade" which has some value, used sparingly, to avoid a constant *allemande left, grand right and left, promenade* closing bit.

Ted Wegener in the **Southern California Notes**, outlines the good old Virginia

Reel for those involved in one-night-stands. One the other side of the coin, there's *slip the diamond* and the farmyard trio: *flip the chicken, flip the rooster and flip the henhouse*. There are four 3"x5" cue cards to cut out and use as an "Extra page" feature.

That new note service from Gene Trimmer, **Mainstream Flow**, includes many good drills to use in teaching beginners, some great "conversion" stuff, a dandy surprise "yellowrock," a way to have all dancers facing the caller for announcements, and good *track two* bits.

News and Notes from Brundage/Williams/Johnston/Foote digs into the subject of recruitment for fall, emphasizing the O/N/S source. "Many callers do not dance well" is a theme that is explored briefly. 21 ways are listed to have *heads lead to the right, circle to lines*. Try this three-zero figure: (1P2P) *Lines pass thru, wheel and deal, double pass thru, wheel around, turn around, centers in, cast off ¾....* (two more times to same lines).

Andy Cisna in **SDLBA Notes** (Md.) talks about *make ready*, the difference between "technical" zeros and "real" (true) zeros, *relay the deucey* and *explode the wave*.

Kenny Farris, in **NCASDLA Caller Notes** (D.C.), quotes Paul Hartman on "Styling," Ed Foote on "Better Dancing" and "Club Calling Finances" by Trent Keith from this magazine.

John Strong in **SDDS** (Calif.) presents *checkover, mini-busy, drill the diamond* and *harmonize*.

Supplemental Notes by Trent Keith spotlights *split circulate*.

Figuring from Barry Wonson in Australia covers some dandy "tap 'em on the shoulder" gimmicks, features *pairscope*, and gives tips for outdoor sound.

CALLERLAB CONFAB

the INTERNATIONAL ASSOCIATION

OF SQUARE DANCE CALLERS

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GRAND WEAVE

From a static square, four ladies run right, crossing in front of their corners and folding directly behind them to become four single file columns at right angles. All eight will do a weave through the center as a tag the line movement. Each man allows the man on his left to pass in front but cuts right behind him and in front of the lady following him. The ladies pass in similar fashion, allowing the left hand lady to cross in front. Men make a right face U-turn back and star thru (original was written as slide thru) with the lady who

followed him, coming into promenade position. All promenade exactly one-fourth (one position) and wheel in as couples to reform the square. Four men have progressed one-quarter to the left. This is one quarter of the figure and has taken sixteen beats. Repeat the same action three more times for a 64-beat maneuver. The ladies follow in their own footsteps four times.

This figure can be used as a *quarter grand weave* or *half grand weave*. It can also be done as *left grand weave* with men running to the left and folding behind the ladies.

SQUARE TUNES

357 Seven Oak Dr.
Knoxville TN 37912
PH 615-693-5055



Ted Frye



Dick Jones



Jack Lasry



Johnny Davis

- 187 JUSTIN by Jack Lasry
- 186 FANNY by Jack Lasry
- 185 WIGGLE WIGGLE by Jack Lasry
- 184 A GOOD LOVE IS LIKE A GOOD SONG by Bob Fisk
- 183 MOODY BLUES by Bob Fisk
- 182 GEORGE by Jack Lasry
- 181 ROSE by Jack Lasry
- 180 POOR RICH MAN by Dick Jones
- 179 TRAILS ENDS WORKSHOP by Jack Lasry
- 178 TRACY, Workshop by Jack Lasry
- 177 DEAR WORLD, R/D, Dick Whaley
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KEEP 'EM DANCING

by Ed Fraidenburg

Eight rollaway, heads square thru four
Split the outsides around one to a line
Pass thru, wheel and deal
Double pass thru, track two, slide thru
Pass thru, wheel and deal, zoom
Square thru three-quarters
Left allemande.....

Eight rollaway, heads pass thru
Round one to a line, touch a quarter
Circulate, girls trade and roll
Boys cast three-quarters, step thru
Boys fold, double pass thru, girls trade
Star thru, partner trade
Promenade.....

Eight rollaway, heads crosstrail thru
Round one to a line, star thru
Trade by, pass thru, trade by
Left allemande.....

Eight rollaway, allemande left
Alamo style and balance
Swing thru double, four boys star right
A full turn, girls quarter right
And circulate, left allemande.....

Heads square thru four, swing thru
Boys run, half tag, split circulate
Boys run, all pass thru, wheel and deal
Zoom and pass thru, left allemande.....

Heads pass thru round one to a line
Pass thru, wheel and deal, swing thru
Extend, walk and dodge, girls turn back
Swing thru, spin the top
Four boys swing thru, all pass thru
Girls cross fold, star thru
Wheel and deal, pass thru, trade by
Left allemande.....

Heads pass thru round one to a line
Pass thru, wheel and deal
Swing thru, ping pong circulate
Extend, cast off three-quarters
Scootback, right and left thru
Pass thru, trade by, circle four to a line
Crosstrail thru, left allemande.....

Heads pass thru round one to a line
Pass thru, wheel and deal
Girls pass thru, touch a quarter
Centers trade, centers run
Ferris wheel, square thru three-quarters
Slide thru, pass thru, wheel and deal
Centers pass thru, left allemande.....

Side ladies chain, heads pass thru
Round one to a line, pass thru
Wheel and deal, centers pass thru
Touch a quarter, grand right and left....

Heads lead right and circle to a line
Rollaway, pass thru, wheel and deal
Centers pass thru, swing thru
Boys run, promenade.....

Heads pass the ocean, recycle
Veer left, stroll and cycle
Ferris wheel, square thru three-quarters
Pass thru, left allemande.....

Heads square thru four, swing thru
Boys run, ferris wheel, centers veer left
Stroll and cycle, girls trade, half tag
Trade and roll, left allemande.....

Four ladies chain three-quarters
Head ladies chain across
Heads square thru four, swing thru
Boys run, ferris wheel, centers veer left
Stroll and cycle, wheel and deal
Square thru three-quarters, trade by
Left allemande.....

Four ladies chain three-quarters
Head ladies chain across
Heads lead right and veer left
Ferris wheel, centers veer left
Stroll and cycle, bend the line
Left allemande.....

Heads promenade three-quarters
Sides swing thru, boys run
Stroll and cycle, tag the line right
Couples circulate, boys cross run
Bend the line, crosstrail thru
Left allemande.....

Heads pass the ocean, recycle
 Veer left, stroll and cycle, ferris wheel
 Centers veer left, stroll and cycle
 Bend the line, left allemande.....

Heads spin the top, boys run
 Stroll and cycle, girls trade
 Wheel and deal, pass thru, trade by
 Left allemande.....

Heads do-sa-do, fan the top
 Girls run, stroll and cycle,
 Couples circulate, bend the line
 Star thru, cloverleaf, zoom and
 Square thru three-quarters
 Left allemande.....

Heads lead right and circle to a line
 Pass thru, wheel and deal,
 Centers spin the top, boys run
 Outsides divide and star thru
 Stroll and cycle, girls trade
 Couples circulate, bend the line
 Crosstrail thru, left allemande.....

Heads lead right and circle to a line
 Touch a quarter, circulate
 Center four circulate and trade
 All boys run, centers veer left

Stroll and cycle, couples circulate
 Wheel and deal, square thru $\frac{3}{4}$
 Left allemande.....

Sides spin the top, boys run
 Tag the line right, stroll and cycle
 Centers trade, couples circulate
 Tag the line in, pass thru
 Wheel and deal, square thru $\frac{3}{4}$
 Left allemande.....

Heads swing thru, boys run
 Tag the line right, sides divide and
 Star thru, stroll and cycle
 Centers cross run, bend the line
 Pass thru, girls fold, star thru
 Half tag, trade and roll
 Left allemande.....

Heads lead right and circle to a line
 Pass the ocean, extend, centers recycle
 Veer left, outsides trade, stroll and cycle
 Half tag, trade and roll, left allemande..

Heads pass thru round one to a line
 Touch a quarter, circulate two
 All boys run, centers veer left,
 Stroll and cycle, girls trade
 Wheel and deal, square thru $\frac{3}{4}$
 Trade by, left allemande.....

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by Harold & Lill Bausch

With a new season of dancing facing us, it may be wise to have our club officers go over a few things. Is someone designated to see that our hall is available and ready for each dance? Have dates all been confirmed by both club and caller? Does your club make up a list of dance dates to be handed out to dancers? If so, are they ready and available? Do you have someone responsible for hosting duties? Have you reminded club members that actually they are all hosts, and should help make all guests feel welcome?

Do you coordinate with the caller to see that each night is interesting and fun, not all workshop, not all easy level, not all gimmicks, but a well-rounded program? Are minutes kept of your club meetings? Do you have club rules and bylaws printed for all to see? Have you made arrangements so that the president of the club can sign checks in case of emergency? (This should be done only in emergencies and the club treasurer should be advised immediately.) Do you wear your club badge to every dance and encourage all club members to do likewise? Do you have a club historian? (Each club should have one.) Does your club support classes? Do club members dance with the guests?

When hiring a guest caller give him more than one name and more than one phone number to contact in case of an emergency. Do let your club caller know you appreciate him (or her). Be sure to leave the hall in good condition. Do recognize people who go above and beyond in helping the club. Do appoint one person to publicize club dances in local papers and on local radio stations.

If you have read this far, you have come to realize that club officers do have much to do and much to think of. It

is not an accident when a club is successful year after year. Someone has had to make an effort to do this, and usually it is the club officers and the club caller working together who get things done and keep things running smoothly.

Speaking of a successful club or a successful dance, this may need a bit of explaining. Often we hear people speaking of the size of the crowd as a measure of success. This is one indication, but surely not the only one. There are many small groups dancing around the world where one or two squares may be a success. Indeed, to get two squares night after night, they may have brought together all the dancers from a large area. We certainly cannot say these are not a success, for they may have more pleasure and more entertainment than others did with twenty-five squares.

One indication of success could be the number of years a club has maintained a membership sufficient to keep the club "alive." Any club in operation for ten, fifteen or more years would have to be considered successful, for it has made people happy for a long time. Certainly areas change, people come and go, but if the club goes on, someone is doing something right.

We cannot recall who made the observation that the average club dances about five squares. This may sound small to many of us, but if that average club continues to bring pleasure to those five squares, night after night, then they may just be one great club. We Americans tend to "think big" and sometimes we think that big is the only measure of success. But you and I know better, don't we?

My closing thought is this. Square dancing is a social activity and we must not take the "social" part out of our clubs. We need that extra good feeling of closeness and friendship that we get when we "socialize" with our fellow square dancers.





Some time ago Dick Bayer (author of Track Two) of Fenton, Michigan, suggested we establish an all-time top-ten list of singing calls and ask readers to submit their choices to go on the list. Replies were good from about a dozen states, but we feel there would need to be many more replies in order to create a really significant list.

We print the following list of many names of records received to date, in general order of popularity, and at the same time make an appeal for more lists from both dancers and callers, which we'll publish again in early 1979. Callers, please examine your cases and supplemental cases very scrutinizingly, thinking especially of the singing calls you've *most used* in the past ten years. That way, we can make a memorable report of the "Top Ten Singing Calls of the Seventies." Please cooperate on this project.

Here is the list as it stands presently:

Summer Sounds (McGregor)
 Rosalie's Boat (Chaparral)
 Something 'Bout You Baby (Chaparral)
 First Thing Every Morning (Blue Star)

Charlie's Polka (Kalox)
 Lucille (Red Boot)
 America (USA)
 Bad Bad Leroy Brown (Wagon Wheel)
 West Virginia (Red Boot)
 San Antonio Stroll (Ranchhouse & Red Boot)
 Mary Ann (Kalox)
 Hey Li Lee (Wagon Wheel)
 Gone At Last (Kalox)
 Tie A Yellow Ribbon (JayBarKay)
 Texas Woman (Ranchhouse)
 Joy to the World (Windsor)
 Big Daddy (Grenn)
 Real True Loving (JBL)
 Good Morning Country Rain (Red Boot)
 Help Me Make It Through The Night (Square Tunes)
 Street Fair (JBL)
 If We're Not Back In Love (Rhythm)
 Let Your Love Flow (Thunderbird)
 Last Thing On My Mind (LouMac)
 Jambalaya (Bogan)
 I'll Always Love You (Hi-Hat)
 Shindig in the Barn (Wagon Wheel)
 Every Street's A Boulevard (Blue Star)
 Boots (Grenn)
 El Paso City (Hi-Hat)
 Some Broken Hearts (Rhythm)
 Luckenbach Texas (Rhythm)
 Poor Rich Man (Square Tunes)
 Ragged But Right (Ranchhouse)

Carolina Country (Thunderbird)

We've purposely left a few "winners" off the list. Now, how about your list? What's missing?



2542 Palo Pinto
 Houston, Texas

ROUNDS

RR502 BROWN EYES BLUE by Dave & Nita Smith

HOEDOWNS

RR303 SMOOTH 'N EASY/HOT 'N SASSY

RHYTHM SINGING CALLS

RR-117 ALL WRAPPED UP IN YOU by Wade Driver

RR-118 I'M JUST A REDNECK IN A ROCK AND ROLL BAR
 BY Wade Driver

RR-119 GOODHEARTED WOMAN, Wade Driver, Pat Barbour

RR-120 EXPERT AT EVERYTHING by Kip Garvey

CIRCLE D SINGING CALLS

CD-210 WHAT IF WE WERE RUNNING OUT OF LOVE Les Main

CD-211 DON'T IT MAKE YOUR BROWN EYES by Rusty Fennell

CD-212 MEXICAN LOVE SONGS by James Martin

CD-213 I'VE BEEN TO GEORGIA ON A FAST TRAIN Tony Sikes

CD-214 OLD TIME LOVING by Mike Litzenberger

ALBUM

RR1001 WADE DRIVER

RECORDED LIVE AT

RHYTHM RANCH

INSTRUCTIONAL

RR-401 SO YOU WANT TO

LEARN TO CLOG

by Wade Driver



by Bob Howell

easy level

Gib Gilbert of Denver Colorado, uses a square thru figure that certainly helps with the learning process for the basic:

SQUARE THRU COUNTDOWN

Heads go up to the middle and back, then square thru five hands
Separate, go round one, in the middle, square thru four hands
Separate, go round one, in the middle square thru three hands
Separate around one, square thru two hands
Separate, go round one, square thru one and
Crosstrail to the corner and allemande left
Grand old right and left.....



Also from Colorado, Al Scheer of Littleton likes these two patter call breaks:

ZIG ZAG ZING

First old couple stand back to back, boomsadaisy, go round the track
All the way around the ring you go, while the birdies sing and the roosters crow
Walk right by your own you see, to your corner couple and you circle three
When you get near home, stand three in line
Dance up to the middle and back in time
And the lonesome couple, swing with pride, then zig-zag through the three on side
(The lonesome couple divides; the lady and gent go outside the first person, come into the middle, go out around the next person and come back into the middle, slide back to place, making lines of four.)
Go out and in and out once more, then sashay up the middle of the floor
You back right into lines of four, forward eight and back with you
And center couple do a right and left thru, everybody pass thru
Turn to the left, go single file, gents turn around, give right to mother
Pull her by, allemande left.....

RAILROAD TRACK

Gents to the center, back to back, girls run around on the railroad track (to right)
You meet the same gent coming back and you give him a swing and you give a whirl
Girls to the middle, back to back, men run around the railroad track
Meet that same girl comin back and you give her a swing and give her a whirl
You docey to the corner girl, give your partner one big swing,
And promenade the corner maid.

Repeat three more times to get original partner back.

If this is a new group, I end with:

Gents to the middle back to back, girls run around the railroad track
Gents bend over and touch your feet, and that's the way to make ends meet.

Mona Cannell of Kettering, Ohio, shared one of Jerry Helt's contras in the contra halls in Oklahoma City.

CAMPTOWN RACES

FORMATION: Alternate duple: 1,3,5, etc. active and crossed over.

MUSIC: Camptown Races, Thunderbird td 0001

INTRO: Face corner and wheelbarrow do-sa-do. (Take both hands and as a couple do a do-sa-do around the couple across the set, men passing back to back, moving on around the couple, and finally ladies passing back to back as your return to original starting position.)

— — — — —
— — — — — Sashay out

(As a couple with hands still joined, sashay away from center of set 6 steps and stamp three times.)

— — — — — Sashay in
(Repeat the above action while moving back into original position.)

— — — — — Same girl do-sa-do
— — — — — Same girl swing
— — — — — Put her on the right, slow square thru
— — — — — Wheelbarrow do-sa-do

Don Armstrong of New Port Richey, Florida, had the entire floor at the National Convention doing triples, with many never having done contras before. He did it with this little gem which he wrote:

THREE'S A CROWD

FORMATION: Triple, 1,4,7, etc. active and crossed over.

MUSIC: Any jig or reel (64 count)

INTRO:

— — — — — Active couples do-sa-do
— — — — — In lines go forward and back
— — — — — All six circle left
— — — — — — — — —
— — — — — Actives down the center
— — — — — Turn alone come back
— — — — — Cast off, right and left thru
— — — — — — — Right and left back
— — — — — Active couples do-sa-do



Two great records have come from the movie "Saturday Night Fever," "Night Fever" (RSO-RS889) and "Stayin' Alive" (RSO-RS885). Several solo routines have been written to them and many previous solo dances will adapt very well, [California Strut," or the "Hustle" or "Bus Stop."'] They are also fine records to be used in physical education classes for warm-up exercises.

The first routine is sent in by Sam Hamilton of Aurora, Illinois, who states that it is the one used in the movie. He calls it the Chicago version.

NIGHT FEVER

Sequence Beats Footwork

Individual dance. Everybody in lines facing the same direction.
Think of the foot work in 4 beats per measure arrangements.

- | | | |
|---|---|--|
| 1 | 4 | Weight on L foot, go backwards, starting on R: R,L,R. Touch L and clap hands on the 4th Beat, if you wish. |
| | 4 | Go forward starting on the L: L,R,L. Touch right and clap. |
| | 4 | Going to R, turn in 3 steps: R,L,R. Touch L and clap. |
| | 4 | Going to L, turn once around in 3 steps: L,R,L. Touch R and clap. |
| 2 | 1 | With wt, on L, kick R foot foward and swing it back. |
| | 1 | Step: R,L. (fast) |

GOLDEN DREAMS OF FANTASY



LAST NIGHT I DREAMED THE

"....I got a twenty five dollar bonus for call-

"....We need a bigger hall; every one of

"....All of our members are also back with

"....We dance more often (at least two extra
four-minute hoedowns."

"....Isn't it nice that we were able to get
chairman."

"....The refreshments tonight have exactl

"....That was the funniest after-party we've
dirty joke."

"....The caller kept his music and voice so
to him."

"....Absolutely *everyone* got up for the ro

"....No one talked on the sidelines when

"....The floor filled up before the caller dro

"....Our new class had to have a waiting

"....Our publicity and PR are so good tha
knows that square dancing is not a jig or

"....All dancers arrive on time at our club

"....My fee as a caller was raised 20% fo

"....As a caller's wife, I danced every ti

"Skirtwork and styling keep our hall 20

"....We have a regular caller, a class instr
callers each year — and they all perform

"....We had trouble finding enough com
for all the volunteers."

"....It is now a safe estimate that 50% of

"....90% of the floor danced all night, and
each tip."

"....100% of the club members participate
year."

HAT.....

by Yeeds

calling the dance."

f the class joined the club."

with us this year."

(ra tips) since our caller cut down to strict

get Julia Childs to be our refreshment

ctly zero calories."

've ever attended, and no one even told a

o low, everyone quieted down and listened

ounds."

n the president made announcements."

ropped his needle on the hoedown record."

g list, it was so full."

hat every 'man on the street' in our town
r a jog or a tapper or a flapper."

ub."

for next year."

."

cooler."

structor, a rounds cuer, and a dozen outside
n beautifully and harmoniously."

committee assignments and officer positions

of the world square dances."

d the 10% who goofed were different folks

ted in at least one of our special events last



committee assignments and officer positions

of the world square dances."

d the 10% who goofed were different folks

ted in at least one of our special events last

OF SPECIAL INTEREST TO THE
HIGH FREQUENCY DANCER
& ADVANCED PROGRAM
ADVOCATE

CHALLENGE CHALLENGER

by Jim Kassel

INCREASE IN NUMBERS

The phrase, "increasing in numbers" is usually delightful to hear, and especially so when it concerns square dancing and square dancers. The number of challenge and advanced dances has been greatly increasing throughout the country. Now every section of the United States seems to have activities, many weekends with advanced and challenge rooms and hours, and new clubs and tape groups springing up everywhere. Then, too, there are more and more callers delving into this phase of our activity.

Weekends and special dances are being sold out months in advance. We were unable to get into a Memorial Day weekend because it was sold out. A number of Labor Day weekend challenge dances are sold out. In August we attended a C-2 dance at Hilltop Heights in the Pittsburgh area which was sold out then and is already sold out for August 1979. Since we mentioned this Pittsburgh Annual Dance, may we again say, as we said last year, this was all dancing, no workshoping of new calls, and this really makes for a relaxing, enjoyable weekend. Only one fairly new call was explained at some length, and many who were in attendance had some recent exposure to that call. Incidentally, a similar C-2 dance will be held at Hilltop Heights in the spring of '79.

HELP FOR DANCERS

The numbers of tapes being sent out (sold, traded or given away) to tape groups in the advanced and challenge field are amazing. Ads are appearing in magazines and publications in the square dance field for all levels of

instruction, dances, two couple, and so on. These tapes are nominal in cost; one caller requires only a blank tape and postage. Here is a good opportunity to get started.

Another help is a new book written by Clark Baker entitled *The Challenge Square Dancing Handbook*. At last, here is a book that explains all the concepts, formations, extensions and variations that are in common use in today's advanced and challenge dancing. This book will help tape group leaders, callers and dancers understand the concepts they encounter while dancing. It covers all levels of dancing, Mainstream through Advanced, C-1, C-2, C-3 and even C-4. The book is 93 pages long, contains 146 definitions and 255 diagrams. The price is \$6.00 and it can be ordered from Clark Baker, 650 Memorial Drive, Apt. 12B, Cambridge MA 02139.

A third help on which we would like to comment is six-couple dancing. We saw a demonstration, again by Clark Baker, at the National Challenge Convention. We all know the value of two couple dancing and two couple tapes. Maybe we're wrong, but sometimes when we have just six or seven couples and can't get the second square, we could dance, save some time, and learn, too, by trying this new idea.

MEMPHIS

Charles Reed sends us the following from Tennessee, "We are presently dancing two squares and are working toward C-2 level. Dave Smith has been calling for us for sixteen months and has been a great help to the group. Anyone who is planning to be in the Memphis area will find our Saturday workshop and evening dance most enjoyable." Phone 901-386-9535.

COVER TALK

Ten years ago your present editors strutted into the square dance publication business with a cheery chanticleer cover (See p. 8, this issue) that later turned into a logo and mascot that, with a "cock" of its head, prepares to "crow" for another decade.

NATIONAL SQUARE DANCE DIRECTORY

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□ □ □ □ EDITED BY
**WILLARD
ORLICH**



CHOREOGRAPHY

PULPOLLEX

After reviewing the August Pulse Poll, we noted a couple of newcomers which have not been fully explained in *American Squaredance*, namely *touch tone* (Burleson #2789) and *grand weave* (Burleson #2675). Here they are for your use if you want to try them.

GRAND WEAVE

by Ross Crispino, Nampa, Idaho

From a static square, four ladies run right, crossing in front of their corners and then fold directly behind them to form four single-file columns at right angles. All eight will do a weave through the center as a tag the line pattern to the opposite side. Each man allows the man on his left to pass in

front but cuts in behind him and in front of the lady following him. The ladies pass in similar fashion, allowing the right hand lady to cross in front. Men make a right turn back and slide thru with the lady who followed him, putting them into a promenade position. All promenade as couples exactly one fourth (one position) and wheel in to reform the square. The four men have progressed one-quarter to the left, ladies are back in home position again (16 beats). Repeat three times until men are home again (64 counts). The lady follows in her own footsteps four times.

This can be used as *one-quarter (one-half) grand weave* and also as *left grand weave* with men running to their left and folding behind the ladies.

TOUCH TONE

by Lee Kopman, Wantagh, N.Y.

From parallel waves, all extend. Those facing out by themselves will peel away 180° and touch with the opposite dancer to form a tidal (eight-hand) wave.

For *touch tone* with fractions (one-quarter and one-half), those facing in who extend take the first command (touch a quarter) and those who cast back take the second command (touch a

hall).

From parallel waves, *touch tone* ends in a tidal wave. *Touch tone* $\frac{1}{4}$ and $\frac{1}{4}$ gives columns. A variation, *cross touch tone*, may be used.

Heads lead right and circle to a line
Right and left thru, pass the ocean
Touch tone, box the gnat, pass thru
Partner tag, left allemande.....

Heads square thru four hands
Swing thru, boys trade, *touch tone*
Right and left thru, slide thru
Left allemande.....

Heads square thru four hands
Swing thru, *touch tone*
Allsingle hinge, all eight circulate
Boys run, left allemande.....

Heads square thru four hands
Swing thru, *touch tone* $\frac{1}{4}$ and $\frac{1}{4}$
Coordinate, ferris wheel
Centers double pass thru
Left allemande.....

Heads square thru four hands
Touch, then *touch tone*, boys run
Beid the line, left allemande.....

CALLERS' QUESTIONS



Several Callers: How come *trade the wave* is on two lists, the Plus-One and the Callerlab Experimentals?

Ed Note: The *trade the wave* idea had been on the experimental list and remained so when the list was revised to another year at Callerlab '78. The next list to be revised was the Plus One, upon which it was suggested to place *trade the wave* for three years, as it is now set up. The Experimentals will be revised at next Callerlab ('79), at which time the *trade the wave* will "officially" be dropped from the group. It was a matter of each list being approved by the membership.

Use *trade the wave* in Plus-One but

APD, OK?

Question: Why don't we go ahead and accept *coordinate* as a mainstream basic and include it on the "69" list to be taught? We use it all the time and the dancers know it well....

Ed. Note: Dancers know how to do *coordinate* without problems as long as it is used in the same way, i.e. with a man trading and extending. Any other combo shakes the walls of the hall for the average mainstreamer. This is "basic"? Better it should be in the Plus-Two category. We still believe that fractional circulate patterns are a start toward APD experience and training.

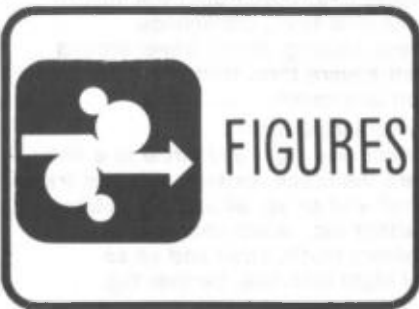
Several comments from correspondence:

A. *Chase right* doesn't flow well; better try another year to be sure it is even a Plus 1 or 2 movement. Maybe it should go to Advanced list.

B. *Stroll and cycle* becomes monotonous after being used for a time; it is not versatile enough for general use.

C. *Track two* should definitely become a Plus 1 or 2 member. It is "easy" only in the teaching formation for the average dancer. Half-sashay the dancers and they forget everything, even to pass each other right shoulder to shoulder!

D. *Extend, ferris wheel, pass the ocean, touch* (to a wave, $\frac{1}{4}$, $\frac{1}{2}$) should now be considered Mainstream. All dancers know them well and should be taught them along with the basic group (after the latter has been weeded out).



**Variation on a Callerlab Experimental
STROLL AND anything**

by Deuce Williams, Detroit, Michigan
Starts with a two-faced line or ocean wave set between two outside couples as in a *quarter tag*. The ends of the line or

wave extend to join the outside (belles) ladies as the outside men (beaus) move up to the ends of the line or wave vacated in front of them, and the centers of the line or wave trade. This gives a new line or wave in the center with mini-wave pairs (offset) outside. All action momentarily "freezes" at this point; this is the *stroll and* formation. All, or designated dancers, take the "anything" command. The outsiders sometimes work in phantoms as in *ferris wheel*, *stroll and cycle*, etc.

AUTHOR'S EXAMPLES:

Heads pass the ocean, *stroll and ah so* (forms a column)

All eight circulate double, boys run
Centers square thru three-quarters
All slide thru and roll
Right and left grand.....

Sides swing thru, then spin the top
Ping pong circulate, *stroll and*
All ladies run, all half tag

(Outsides are working a phantom line)
Boys trade, star thru, first couple go left
Next go right, right and left thru
Crosstrail thru to left allemande.....

Heads pass the ocean, *stroll and*
All ladies run, finish like a ferris wheel
Centers pass thru, all square thru $\frac{3}{4}$
But on third hand, right and left grand...

For APD dancers — Good luck!

Heads lead right but veer left
Ferris wheel, centers veer left
Stroll and all partner hinge
(offset waves — do not adjust)

Ladies fold, boys trade, star thru
California twirl, promenade
Keep walking, heads wheel around
Half square thru, trade by, pass thru
Left allemande.....

by Willard Orlich:

Heads lead right and circle to a line
Pass the ocean, extend, outsiders trade
Stroll and ah so, all eight circulate
Partner tag, wheel and deal
Centers touch, *stroll and ah so*
All eight circulate, partner tag
(Lines back to back)
Ends cross fold, turn thru
Left allemande.....

by Bill Peters, San Jose, California

Heads pass the ocean
Ping pong circulate, recycle and
Veer left, *stroll and cycle*

Couples circulate, ferris wheel
Centers veer left, *stroll and cycle*
Boys circulate, girls trade
Wheel and deal, left allemande.....

Heads square thru four, curlique
Follow your neighbor and spread
Extend, centers recycle and veer left
Outsides trade, *stroll and cycle*
Crossfire, coordinate, wheel and deal
Pass to center, swing thru, boys run
Stroll and cycle, ladies trade
Wheel and deal, left allemande.....

Heads lead right and circle to a line
Curlique, all eight circulate $1\frac{1}{2}$
Center boys trade and spread
Four girls cast right three-quarters
Center girls cast left three-quarters
Swing thru, boys run, outsiders bend in
Stroll and cycle, boys circulate
Girls trade, wheel and deal
Swing thru, boys run, tag the line in
Pass thru, chase right, extend
Centers swing thru, boys run
Outsides trade, *stroll and cycle*
Girls trade, bend the line
Crosstrail thru to left allemande.....

APD Figures by Will Orlich:

Heads flutter wheel, sweep a quarter
Veer left, *stroll and cycle*
Bend the line, star thru, pass to center
Square thru three-quarters
To left allemande.....

Heads curlique, box circulate
Boys run, veer right, *stroll and cycle*
Couples hinge, triple trade
Outsides bend the line
Centers wheel and deal, pass the ocean
Centers run, *stroll and cycle*
Couples hinge, triple trade
Outsides bend the line
Centers wheel and deal, slide thru
Left allemande.....

Heads right and left thru, quarter more
Stroll and cycle, couples circulate
Girls run left, cast three-quarters
Extend, boys left swing thru and
Centers run, ladies trade
Stroll and cycle, ferris wheel
Box the gnat, square thru three-quarters
Pass thru to left allemande.....

Heads circle three-quarters and
Veer left, *stroll and cycle*, tag the line
Peel off, load the boat, star thru
Half tag the line, split circulate
Extend and boys trade, girls swing thru

Centers run, *stroll and cycle*,
Tag the line, peel off, star thru
Circle three-quarters, pass the ocean
Step thru, left allemande.....

by Joe Saltel, McKinleyville, California

One and three lead right, touch a quarter
Follow your neighbor and spread
Split circulate, swing thru
Cast off three-quarters, boys trade
Boys run, bend the line, pass thru
Tag the line, leads turn back
Swing thru, turn thru
Left allemande.....

Two and four square thru, split two
Around one to a line, pass thru,
Ends fold, star thru, pass thru
Bend the line, pass thru, tag the line
Leads turn back, left allemande.....

One and three fan the top
Extend to a wave, single hinge
Split circulate, trade the wave
Extend, girls trade outside
Boys left swing thru, left turn thru
Star thru with girls, wheel and deal
Left allemande.....

Two and four square thru five
Heads divide and curlique, centers in
Wheel and cycle, single circle
To an ocean wave, swing thru, boys run
Star thru, pass thru, trade by
Left allemande.....

by Trent Keith, Memphis, Tennessee

Heads square thru, right and left thru
Veer to the left, girls run to the left
Boys trade, left allemande.....

Sides curlique, men run, swing thru
Men run, tag the line right, men run left
Ladies trade, hinge a quarter
Left allemande.....

Heads square thru, curlique and roll
All eight circulate, trade and roll
Right and left thru, slide thru
Curlique and roll, eight circulate
Trade and roll, star thru, pass to center
Right and left thru, pass thru
Left allemande.....

by Jocko Manning, Beltsville, Maryland

Side ladies chain, heads spin the top
Sides divide, all slide thru
Left allemande.....

Head ladies chain, heads spin the top
Sides divide, all half square thru
Trade by to left allemande.....

Head ladies chain, all whirlaway

Heads spin the top and swing thru
While others divide, all turn thru
Wheel and deal, swing thru
Boys divide and all turn thru
Wheel and deal, centers turn thru to
Left allemande.....

Heads spin the top, sides divide
All spin the top, turn thru
Partner trade, pass to center
Slide thru, spin the top, others divide
All spin the top, turn thru, partner trade
Pass thru, trade by, left allemande.....

Heads square thru four, swing thru
Boys run, zoom, couples circulate
Wheel and deal, square thru $\frac{3}{4}$
Trade by, left allemande.....

Heads square thru, slide thru
Left swing thru, to a left spin the top
To a left allemande.....

Sides square thru, right and left thru
Rollaway, box the gnat
Left spin chain thru, boys circulate
Double to a left spin chain thru
Girls circulate double to a
Left allemande.....

by Bronc Wise, Long Beach, California

Four ladies chain, heads pass thru
Separate round one to a line
Pass thru, wheel and deal
Girls square thru three
Boys courtesy turn 'em
All Dixie style to a left allemande.....

Four ladies chain three-quarters
Four ladies chain across
Heads pass thru, separate round one
To a line, pass thru, wheel and deal
Girls swing thru, girls turn thru
Boys courtesy turn 'em, all flutter wheel
Sweep a quarter, left allemande.....

Head ladies chain, heads flutter wheel
Sweep a quarter, pass thru, swing thru
Girls circulate, boys trade
Boys cross run, girls trade
Left swing thru, girls circulate
Boys trade, boys cross run, girls trade
Recycle, right and left thru
Eight chain three, left allemande.....

Four ladies chain three-quarters
Sides pass thru, separate round one
To a line, pass thru, wheel and deal
Girls square thru three
Boys courtesy turn 'em
All Dixie style to an ocean wave
Slip the clutch, left allemande.....

Heads star thru, double pass thru

Centers in, cast off three-quarters
 Pass thru, tag the line, face right
 Ferris wheel, boys swing thru
 Boys turn thru, do-sa-do to ocean wave
 Boys run, pass thru, bend the line
 Right and left thru, pass the ocean
 Swing thru, right and left grand.....

Heads lead right and circle to a line
 Pass thru, boys run, swing thru
 Centers run, tag the line, centers in
 Cast off three-quarters, star thru
 Zoom, centers pass thru, star thru
 Right and left thru, flutter wheel
 Sweep a quarter, square thru $\frac{3}{4}$
 Left allemande.....

Side ladies chain, heads star thru
 Pass thru, circle to a line
 Pass the ocean, all eight circulate
 Boys crossfold, curlique, split circulate
 Boys run, reverse flutter wheel
 Sweep a quarter, square thru three
 Left allemande.....

by Ed Foote, Wexford, Pennsylvania

Heads lead right and circle to lines of
 Four facing in, pass thru
 Wheel and deal, centers U-turn back
 Make a wave, boys start, swing thru
 (Boys swing half, then centers trade)
 Walk and dodge, U-turn back
 Pass thru, tag the line
 Lead people partner trade, make a wave
 Girls start: Swing thru, scoot back
 Boys run, star thru, pass to center
 Pass thru, pass thru again
 Left allemande.....

Heads lead right and circle to lines of
 Four facing in, pass the ocean
 Split circulate, boys start: swing thru
 Boys run, pass the ocean, split circulate
 Girls start: Swing thru, boys run
 Crosstrail thru, left allemande.....

Heads star thru, U-turn back
 Make a wave, Boys start: spin the top
 (Boys swing half, centers turn $\frac{3}{4}$ and
 ends move up)

All step ahead (check your line)
 Tag the line, boys turn back, star thru
 Centers trade, wheel and deal
 Left allemande.....

Side ladies chain, sides star thru
 U-turn back, pass thru, face in
 Boys roll to face each other
 Boys start: square thru four
 (Boys pull by, face girls, all finish with
 L, RL, L; check line facing out)

U-turn back, star thru
 Lead people California twirl
 Square thru three, left allemande.....
 Heads square thru four, sides rollaway
 Make a wave, girls start: spin chain thru
 Ends circulate once and turn back
 Couples circulate, ferris wheel

(Boys work in center)

Boys pass thru, swing thru
 Boys start: spin chain thru
 Ends circulate once, split circulate
 Boys run, girls trade, wheel and deal
 Right and left thru, * Left allemande.....
 *Or: Touch a quarter, girls run
 Square thru four, right and left grand...

Heads square thru four hands
 Right and left thru, ladies lead
 Dixie style to ocean wave, all step ahead
 (Check your line), wheel and deal
 Double pass thru, peel off
 Bend the line, pass thru, wheel and deal
 In single file, Dixie style to ocean wave
 Girls circulate, boys trade
 Trade the wave, * Box the gnat
 Right and left grand.....

*Or: Slide thru, left allemande.....
 Side ladies chain, heads square thru four
 Touch a half (check your wave)
 Split circulate, ends fold, peel off
 Bend the line, pass thru, wheel and deal
 Boys rollaway, boys touch a half and
 Extend to ocean wave, single hinge
 Split circulate twice
 Right and left grand.....

STROLL AND CYCLE

by Barry Wonson, New South Wales

Side ladies chain across, heads curlique
 Men run right, swing thru
 Men run right, ferris wheel
 Centers swing thru, men run again
 Stroll and cycle, wheel and deal
 Do-sa-do, star thru.....1P2P

Heads flutter wheel, sweep a quarter
 Veer left, stroll and cycle
 Wheel and deal, do-sa-do, star thru
 Pass thru, wheel and deal
 Centers pass thru.....Box 1-4

Heads slide thru, do-sa-do to a wave
 Recycle, veer left, stroll and cycle
 Ferris wheel, double pass thru
 Centers in, cast off three-quarters
 Forward and back, slide thru
 Centers square thru three-quarters
 Star thru, right and left thru.....1P2P

Heads star thru, double pass thru
 Cloverleaf, centers swing thru
 Men run, stroll and cycle, ladies trade
 Ferris wheel, centers square thru $\frac{3}{4}$
Box 1-4

QUARTERLY SELECTIONS

by John Strong, Salinas, California

Heads star thru, pass thru
 Circle to a line, pass thru, chase right
 Scoot back, walk and dodge
 Partner trade, flutter wheel
 Pass thru, wheel and deal, zoom
 Curlique, left allemande.....
 Heads pass the ocean, boys trade
 Girls trade, recycle, veer left
 Stroll and cycle, ferris wheel
 Double pass thru, track two, recycle
 Veer left, boys circulate twice, half tag
 Trade and roll, swing thru, turn thru
 Left allemande.....
 Four ladies chain, heads pass the ocean
 Ping pong circulate, recycle, veer left
 Stroll and cycle, couples circulate
 Ferris wheel, centers pass thru
 Star thru, crosstrail thru
 Left allemande.....
 Heads Dixie style to a wave
 Trade the wave, extend, recycle
 Veer left, girls trade, bend the line
 Touch a quarter, coordinate
 Couples circulate, wheel and deal
 Star thru, pass thru, wheel and deal
 Curlique, left allemande.....
 Heads star thru, double pass thru
 Track two, recycle, star thru
 Curlique, trade and roll, pass thru
 Wheel and deal, square thru $\frac{3}{4}$
 Left allemande.....
 Heads flutter wheel, sides pass ocean
 Ping pong circulate, recycle, zoom
 Curlique, left allemande.....
 Heads curlique, walk and dodge
 Touch, recycle, veer left, ferris wheel
 Touch, recycle, pass thru
 Pass the ocean, spin the top,
 Scoot back, girls trade, recycle
 Left allemande.....
 Heads pass the ocean, extend
 Single hinge, walk and dodge
 Partner trade, pass the ocean
 Spin chain thru, split circulate
 Single hinge, swing thru, scoot back
 Walk and dodge, partner trade
 Touch a quarter, coordinate
 Couples circulate, girls trade

Ferris wheel, square thru three-quarters
 Left allemande.....
 Four ladies chain, heads pass the ocean
 Ping pong circulate, girls trade
 Recycle, pass thru, left allemande.....
 Heads star thru, double pass thru
 Track two, swing thru, boys run
 Ferris wheel, square thru three-quarters
 Left allemande.....

Four ladies chain three-quarters
 Four ladies chain, heads pass the ocean
 Recycle, veer left, stroll and cycle
 Wheel and deal, dive thru
 Square thru three-quarters
 Left allemande.....

by Lynn Wright, Portland, Oregon

Heads flutter wheel, swing thru
 Star thru, slide thru, pass thru
 Partner trade, right and left thru
 Dixie style, boys cross run
 Girls U-turn back, cross fire, roll to face
 Star thru, trade by, swing thru double
 Acey deucey, recycle, square thru $\frac{3}{4}$
 Left allemande.....
 Sides right and left thru
 Heads half square thru, half square thru
 Partner trade, swing thru, spin the top
 Boys circulate, single hinge
 Walk and dodge, bend the line
 Pass thru, half tag, girls trade
 Split circulate, boys run, promenade....
 Heads half square thru, curlique
 Follow your neighbor and spread
 Swing thru, spin chain thru
 Boys circulate one, recycle, pass thru
 Trade by, star thru, load the boat
 Pass thru, trade by, left allemande.....
 Sides square thru four, curlique
 Cast off three-quarters, relay the deucey
 Swing thru, single hinge, scoot back
 Walk and dodge, tag the line
 Turn out, bend, forward and back
 Pass the ocean, boys circulate
 All eight circulate, swing thru
 Boys trade, turn thru, left allemande....
 Sides right and left thru
 Heads flutter wheel, star thru
 Pass thru, star thru, pass the ocean
 Recycle, swing thru, boys run
 Crossfire, coordinate, ferris wheel
 And spread, star thru, pass thru
 Left allemande.....
by Barry Wonson, New South Wales
 Heads flutter wheel, sweep a quarter
 Double pass thru, cloverleaf

Centers pass thru, slide thru, curlique
Coordinate, bend the line.....1P2P

Heads lead right and circle to a line
Dixie style to a wave, men run
Ferris wheel, centers pass thru
Star thru, California twirl
Crosstrail thru to left allemande.....

Heads square thru four hands
Spin chain thru, ladies circulate
Men run right, ferris wheel
Centers pass thru, do-sa-do to a wave
Recycle.....Box 1-4

Heads flutter wheel, sweep a quarter
Double pass thru, cloverleaf, zoom
Centers square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Slide thru, curlique, walk and dodge
Partner trade, curlique, coordinate
Ferris wheel, centers pass thru
Split two around one to a line
Go forward and back, ends pass thru
And U-turn back, centers star thru
Everybody pass thru, left allemande.....

Heads square thru four hands
Curlique to a wave (check your wave)
Spin chain thru, ends circulate
Swing thru, men trade, ladies trade
Centers trade (drop your hands)
Tag the line, leads do a U-turn back
.....Box 1-4

Heads lead right and circle to a line
Flutter wheel, sweep a quarter
Swing thru, men run right, half tag
Box the gnat, curlique, walk and dodge
(Careful now) wheel and deal
Centers pass thru, star thru
Promenade.....

by Peter Banham, Perth, West Australia
Allemande left to an alamo ring
Balance there, swing thru, rock it again
Swing thru, cast off three-quarters
Recycle, promenade 'em.....

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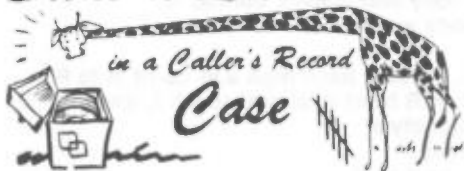
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Steal a Little Peek



Jim Davis has been calling for a period of six years in the Seattle area. Since his marriage to Betty in a bicentennial square dance wedding over the Fourth of July weekend in 1976, his career has taken off in full swing with their mutually shared love of the activity and Betty's ability to organize and promote.

Jim calls regularly for two mainstream level clubs and has established an advanced level club called "Jim Dandies," which presently numbers in excess of 22 squares. He records on the Rhythm-Circle D label and has been the featured caller at various club, council and festival dances in the Pacific Northwest. Certified by Callerlab, he is planning to call full time in 1980 and is presently assembling a tour of Canada and the United States.

Recently elected to office by the Central Puget Sound Teachers and Callers Association, he is also active in the Mount Baker Teachers and Callers Association.

Hoodowns

Rock Island Line — Red Boot
Hol 'n Sassy — Rhythm
Tale One — Chaparral



Tulsa — Blue Star
Excelerator Special — Chaparral
Streakin' Dolly #2 — Thunderbird
Rhythm Special — Rhythm
Fireball — Red Boot

Singing Calls

If We're Not Back in Love by Monday —
Rhythm
Midnight Special — Circle D
Something 'Bout You Baby — Chaparral
It Ain't Me, Babe — Chinook
Down on Bourbon Street — Bobcat
Basin Street Blues — Scope
Flash of Fire — Chaparral
Angry — Cross Road

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EASY LEVEL PAGE, Continued

- | | | |
|-----|---|---|
| 2.1 | 2 | Repeat 2.0 |
| 3 | 2 | Step sideways on R, twist body and touch L behind R. |
| 3.1 | 2 | Step sideways on L, twist body and touch R behind L. |
| 3.2 | 4 | Repeat 3 and 3.1 |
| 4 | 1 | Keeping wt constantly on L, raise R hand high and point R to R. |
| | 2 | Touch R foot next to L, lower R hand to almost touch L knee |
| | | Try to get some nice graceful style. |
| 4.1 | 6 | Repeat 4 for three more times. |
| 5 | 2 | Step forward on R, close L next to R |
| 5.1 | 1 | Step backward on R, make a circular movement of hands |
| | 1 | Close L next to R and click both heels together two times. |
| 6 | 4 | Point R ft. forward, backward, then sideways, Kick R forward as |
| | | as you pivot $\frac{1}{4}$ to L. Start dance at beginning facing new direction. |

A slightly different routine was taught at the Lloyd Shaw Foundation week at Steamboat Springs, Colorado, by Ollie Ray of Whitewater, Wisconsin.

NIGHT FEVER

Wait 8 beats to begin:

Counts

- 1-4 Back up three steps and touch, beginning on the right foot. (Back up R, L, R.)
Touch the left foot to the right instep.
- 5-8 Walk forward three steps and touch beginning on the left foot. (L,R,L, touch R)
- 9-12 Roll to the right in three steps and kick the left foot across in front of the right on the last count. (That is a 360° turn.)
- 13-16 Roll to the left in three steps and kick the right foot.
- 17-24 Locomotion step, done very rapidly. With the right foot still available, you step quickly forward on the right, step in place with the left foot, then back on the right and then in place with the left again. Repeat this sequence three more times in its entirety counting as you go: One and, two and, three and, four and, five and, six and (using 6 beats of music). Then walk two steps forward on counts seven and eight (Right and left). As you step forward on last count bring your right hand down and across the left knee and look at the right hand.
- 25-28 Orange-picker step: raise the right hand up and to the right as if picking an orange from a tree, looking at the hand, shifting your weight to the right foot, count one, then bring your right hand down again to cross the left knee while shifting your weight back again to left foot. As you put the orange into the sack, crouch slightly to the left. Follow your right hand each time with the eyes and head. Repeat movement again. Up on one, down on two, up on three, down on four.
- 29-32 Bring the right knee up slightly and rotate it and the hips as you roll your hands in front of your body at about waist level.
- 33-40 Come up on the balls of both feet and click your heels together twice. Then touch forward on your right foot and back on your right. Repeat forward and back again on right foot. Touch right foot to the right side on count 39. Pick it up and do a quarter left face turn on count 40.
Repeat from beginning.

Square Dance Digest Service

A monthly Note Service for Callers and Teachers.

Ranging in scope from Mainstream material to the latest in Advanced and APD material, the Digest is sectionalized so that you can very quickly select the material you desire. The Digest is a valuable supplement to every caller's programming needs. All figures used are dance-checked for smoothness and accuracy before being printed. Cost is only \$14.00 per year (12 issues). Overseas postage extra.

Sample copy of the Digest upon request. Send a 15¢ stamp.

SDDS
750 Inglewood St.
Salinas CA 93906

Edited & Published by
John & Evelyn Strong

D.I.E.T., Continued

summaries presented by a recorder or moderator from each of the discussion groups brought it all together so that everyone could hear where and how far each group had traveled since the opening session. Many of the problems they discussed have been and will be with us for some time. Many good ideas were presented. All realized that by sharing and exchanging, training and learning, and most important, *listening* to our dancers, an assembly such as D.I.E.T. '78 can make it possible for all of us who are first and always dancers interested in fun and fellowship, and some of us, who are the volunteer leaders in this activity, to find what we are looking for and give what we want to.

D.I.E.T. '78 was a very special assembly. It was a *first*. More importantly, it was a *beginning*. All but two attendees expressed the opinion that it should be presented annually. The other two felt it would be better as a biannual event. Many offered help in

planning and producing the next one. It would seem that this is a D.I.E.T. we can stay with. It's bound to have side effects, but they should all be *good*. We tried it. We like it.

ENCORE, Continued

naturally and unexploited in the coming years and be available to all those who seek the opportunity for friendship, fun and harmony through square dancing.

May we as your new editors simply add that we heartily subscribe to this thought and sincerely dedicate our efforts to the realization of this pledge.

(May I add my congratulations and good wishes to Stan and Cathie as they begin their tenth year at the helm of *American Squaredance*. MFM)



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MSR 177 COULDN'T HAVE BEEN ANY BETTER

R/D by Will & Eunice Castle

MS 176 WESTBOUND AND DOWN by Art Springer

MS 175 I WROTE A SONG by Art Springer



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LS 5043 IT MAKES NO DIFFERENCE NOW by Earl Rich

LS 5033 GONE ON THE OTHER HAND by Earl Rich

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Petticoats will present more of a problem. None of us can afford to scrap a supply of petticoats and none of us wants to wear a short petticoat with the longer skirt hemline drooping over its edge.

My best solution for lengthening petticoats is to work at the waist. Since no one sees that section of the petticoat, use of a closely-matched cotton or tricot material is possible. Remove the old casing — we'd probably cut it away, neatly. Replace with a new piece x plus y plus $\frac{1}{2}$ inches high (x equals the number of inches petticoat is to be lengthened; y is the number of inches required for the casing; $\frac{1}{2}$ inch is seam allowance for seam to petticoat top.) Cut elastic one inch longer than waist measurement. (Don't stretch the elastic as you measure.) Thread through the casing and you have a new-length petticoat.

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Speaking Of



Singles

SPARES 'N PAIRS, FLORIDA

We send a special invitation to every Spare 'N Pair to come dance with us. Our visitors sometimes outnumber our small-and-happy membership, and we love that. Our upcoming Doll Reunion Dance and second Anniversary Dance plans are well underway. Elmer Hicks, our caller, did a supper-smooth teach on *Dixie Grand*, one of the oldest square dance figures, but then he is super-smooth himself and we are lucky to have him.

The Flamingo Squares descended, en masse, in July to invite us to their anniversary dance and to steal our banner. Thelma and Jack Pease entertained the club at a pot luck dinner. Good ideas were sparked at the business meeting following the dinner and fun and fellowship were enjoyed by all. The Spares 'N' Pairs dance every Friday at the Azalea Adult Center, 1400 72nd St. North.

Thelma Pease

The Single/Partners S/D Club of Norwalk, Connecticut, were hosts in July to over 150 square dancers and square dance notables who attended a testimonial "Toast/Roast" for well-known caller Al Brundage, who with his wife Bea will be relocating to Florida shortly. The Single/Partners is one of the younger clubs in the family of clubs for whom Al is official caller.

The affair was held at the New Marvin School in East Norwalk; Bob Brundage, brother of Al and well-known caller in his own right, was master of ceremonies. A buffet supper was served and a "This Is Your Life-Celebrity Roast" type of program followed, bringing about a reunion of many

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| 2. d | 5. i. | 7. a | 9. f |
| 3. h | | | 10. e |

1. Alabama Jubilee
2. Tennessee Saturday Night
3. Beautiful Ohio
4. Luchenbach, Texas
5. Arkansas Traveler
6. Pennsylvania Polka
7. Louisiana Hayride
8. Missouri Waltz
9. California Here We Come
10. Sweet Georgia Brown

people from Al's immediate and past years in square dancing. Voices of the past, old photographs, and much good natured roasting followed. Various speakers, such as Charlie Baldwin, editor of *New England Caller* magazine; John Kaltenthaler, executive secretary of Callerlab, Gloria Roth and Clint McLean, callers and proteges of Al's; and Charlotte Chen, a long-time square dance friend, among others, credited Al with being the person most responsible for introducing modern western-style square dancing to the New England area, and praised him for the large part he has played in bringing square dancing to the point of popularity it enjoys today. Many messages of good wishes were also received from friends and associates of Al's who were unable to attend.

Among those seated at the head table with Al and Bea were several other members of the Brundage family; brother Bob and his wife Fran, Al's daughter Marilou, and, visiting from Florida, his dad, Hal Brundage, also a caller.

The committee for this event consisted of Single/Partners members. Hank Loescher, chairman; Jack Zimmerman, in charge of speakers; Bob Hebbard, school decorations; Dorothy Hines, table decorations and programs; Edna Francesconi, ticket promotion and sales, and Bea Patterson, buffet supper arrangements, along with most of the members of the club who enthusiastically pitched in to bring about a memorable evening for a great guy.

Dorothy Hines

South Norwalk, Connecticut

BUCKS AND DOES SINGLES

We can't let that big state of Texas get ahead of the Ohio Singles Clubs, so you will be hearing from the Bucks and Does Singles of Columbus since you made your plea for information from the single dancers.

Bucks and Does were busy long before state convention time in June practicing what we call our "Flair Squares." At the Singles After Party we had skits, the "flair squares" and, of course, a buffet. Since the convention, the club has been performing whenever

an occasion arises.

In July club caller Dick Loos took the club on a mystery trip to Athens to dance to Gary Shoemake.

In spite of hot weather the singles dances were well attended all summer. In August the annual membership picnic with potluck, games, an Eastern tip and a fun tip with handicaps, was well attended.

Twenty Bucks and Does signed up to attend the National Singles S/D Convention in Atlanta on Labor Day. The club is only three years old, but each year more and more want to go to the convention.

A new class started in September at Madison Middle School with Dick Loos. The club also enjoyed another mystery trip in September.

*Jeri Pedersen
Columbus, Ohio*

LONE STAR SINGLES

This Houston, Texas, club spent July reclaiming banners from the Turn-Verein Club and the Hitching Post, and with a third anniversary party. 209

visitors helped them celebrate and devour ham, salads and cakes in the star form. Two dolls were dressed in the club vest and dress.

Eight members helped another who is going to calling school by getting a square together and letting the novice practice. It was a great night, like having lessons again, and the dancers learned a new call.

Two non-square dance functions were held: a house party and a combined swim, cookout and dance. Another event was a canoe trip outside San Marcos started by the Southwest Sundowners and attended by some Lone Star members.

HAWAIIAN PARADISE

The three singles clubs of Rochester, New York, The Cloverleaf Squares, Swinging Singles and the Merry Mixers, are sponsoring "Hawaiian Paradise" on November 5 at the Green Lantern Inn in Fairport. Couples are welcome. Information is available from Dave Tarantino, 125 Amsterdam Rd., Rochester NY.

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C-103 EXCELEATOR SPECIAL

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C-5301 — NEW

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C-602 FIVE FOOT TWO
by John & Wanda Winter

C-203 — NEW

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Flip Inst. by Jerry Haag

C-202 ROCKIN' IN ROSALIE'S
BOAT

Flip Inst. by Jerry Haag

C-503 — NEW
ROCKIN' PNEUMONIA &

BOOGIE WOOGIE FLU

Flip Inst. by Ken Bower

C-104 — NEW

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Paul Marcum



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BOUNCE BACK

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RR201 SWEET FEELIN'S

Flip Inst. by Wayne Baldwin

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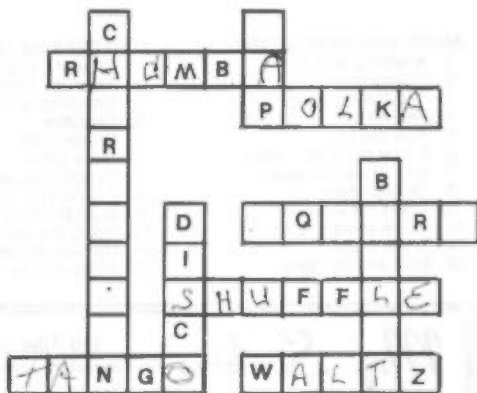
1. Tot gave
2. Dog on air
3. A red quill
4. Shot chic set
5. A loose pin
6. Men lead Al
7. To sue pest
8. Glad liar
9. Licit loon
10. Rims or
11. Gleam on car
12. As a brand



by Tom Terez
Maple Heights, Ohio

Using the eight letters printed above the puzzle, fill in the empty boxes to reveal the names of ten popular dance styles.

A L O S H U E T



the "hands-up" positioning. We may not agree with him, but at least he's out there actively campaigning for standardization, where others are "sitting on their hands," hoping the problem will go away.

The editors of this magazine are not fearful (and never have been fearful) of taking a stand on the issue, and a month ago, in the article entitled "Smo-o-oth Dancing," we said: "Since the "touch" figures have become so prominent in today's choreography, we are pleased to see more and more dancers getting into a "palm up" *touch* habit, not just for *swing thrus*, *alamo style*, and such, but also a palm-up *touch* (for a fraction of a second) whenever a wave is established, before executing the next call. Exceptions to the palm-up rule are *turn thrus*, *allemande lefts*, and others

where the whole arm is used (See SIO Teaching Manual)."

Way back in Sept. '74 after Callerlab grappled with the problem at its convention, we printed our controversial "hands up" cover, and said, editorially: "It's 'hands-up' for better dancing."

But the ghostly, ghastly goblin still
rides on!

In a new book, *Square Dancing for Learners*, by Milt Strong, he says on page 55, "The positions in the waves may be occupied by any combinations of dancers. Either the forearm hold (figure 3) or palms up hold (figure 10) may be used depending on the area of the country and the caller-instructor."

How many more manuals will be printed before the question is resolved? If Callerlab won't face the double-jointed giant again, is there anybody out there who'll pick up helmet, lance and shield for the attack? **Stan.**

Oct. 178



MAINSTREAM

See center pages
June 1978 issue, or buy
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Touch 1/4, 1/2, 3/4	Grand weave

ASD PULSE POLL EXPERIMENTALS

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MAINSTREAM PLUS ONE

1. Anything and roll
2. Diamond circulate
3. Flip the diamond
4. Pair off
5. Peel the top
6. Single circle to a wave
7. Spin chain the gears
8. Teacup chain
9. Trade the wave
10. Triple scoot
11. Triple trade
12. Turn and left thru

MAINSTREAM PLUS TWO

1. All eight spin the top
2. All eight swing thru
3. Anything and spread
4. Crossfire
5. Curley cross
6. Dixie grand
7. Explode the wave
8. Follow your neighbor
9. Load the boat
10. Relay the deucey
11. Remake the thar
12. Swap around



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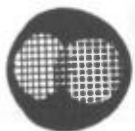
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2. Sunrise, Sunset
3. Games That Lovers Play
4. Maria
5. Song Of India
6. Alexander's Rag
7. April In Portugal
8. Adios
9. Nearest and Dearest
10. Maria Rhumba

SQUARE DANCERS' ROUNDS

1. Little White Moon
2. Rose Room
3. Engine #9
4. Sandy's Waltz
5. Wildflower
6. Four Walls
7. Let's Cuddle
8. Jazz Me Blues
9. Alley Cat
10. You're Nobody Til Somebody Loves You

CLASSICS

1. Spaghetti Rag
2. Folsom Prison Blues
3. Dream Awhile
4. Birth of the Blues
5. Dancing Shadows
6. Feelin'
7. Neopolitan Waltz
8. Arms Of Love
9. Moon Over Naples
10. Tango Mannita

TOP TEN ADVANCED ROUNDS

(Courtesy Carousels Clubs)

1. Song of India (Lovelace)
2. Sugarfoot Stomp (Easterday)
3. Maria Elena (Ward)
4. Born Free (Moss)
5. Fascination Waltz (Moss)
6. Nearest & Dearest (Palmquist)
7. Riviere De Lune (Palmquist)
8. Wonderland By Night (Moss)
9. Singing Piano Waltz (Marx)
10. Autumn Leaves (Moss)



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Our area has five square dance clubs and five club callers. We begin our lessons at or about the same time. at a combined meeting of the callers, we decided to have three dances for the beginners. The dancers this year are labeled Freshman, Sophomore and Junior dances and are to be held approximately after the tenth, fifteenth and eighteenth lesson. A check-off list on the basics is made by the callers prior to the dance and the dance is called to that level only. Nothing is called that the dancers haven't had. The charge is \$1 per person, which could be divided by the caller, but in our case, is placed in our small callers association's treasury. The new dancers are *not* required to wear square dance apparel until after graduation. This is strictly a caller function.

The results have been amazing. After the freshman dance, the dancers were

so enthused about square dancing, they couldn't wait until lessons were over. They had danced with other club members, been exposed to four other callers and treated to club atmosphere. The response of regular club dancers was very good and their attendance numbered more than the beginners.

This has worked well for our area and perhaps others could benefit from our experience.

Another idea that is working for our area is a workshop, following the 20 to 23 lessons, which is an expansion of the 69 basics and the Callerlab experimentals and APD formations. This runs for six to eight weeks, with the response being high. The thirty to forty weeks of lessons recommended now seem to be out of reach but this does come close for our area, anyway.

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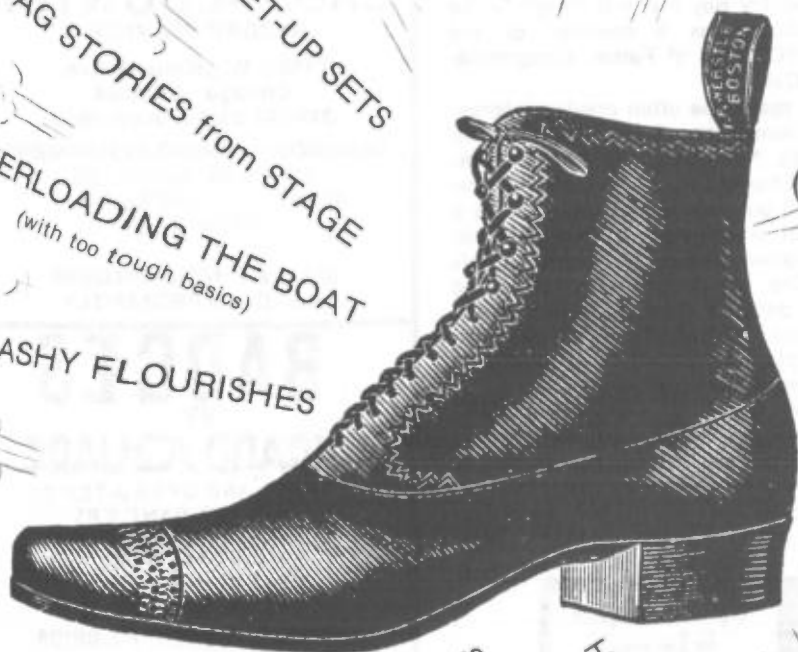
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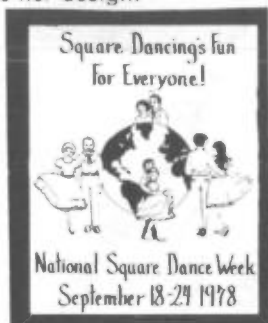
People

IN THE NEWS

Cal Golden (See inside back cover) likes to call himself the "L'il Ol' Country Boy." A couple of months ago the Country Boy made it "big" — he was chosen as a member of the SIO/ASDS Hall of Fame. Congratulations, **Cal**.

This magazine often creates interesting friendships. **Tom Tomlinson** of Camillus, New York, and **Brad Tomlinson** of Charleston, South Carolina, (no relation) got together at Callerlab as a result of seeing their names listed for subscription dances in issues of this magazine. They are now swapping calling dates in their respective cities, the first of which was held in mid-September in Camillus, billed as a **Tomlinsons Two** special.

Penny Boyle, of Sussex Spinners, Sparta, New Jersey, had the winning entry in the square dance poster contest this year, sponsored by the Northern New Jersey S/D Association, according to **Lida and Vic Stoffels**, vice presidents. Here is her design:



David Roe, secretary of the Central Arizona Callers Association, wrote to remind us that we called a dance for them in Phoenix, not Mesa, as incorrectly stated (p. 10, June '78). Sorry, **Dave**.



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One of the most interesting 'gimmicks' a caller has adopted in recent years is **Gene Trimmer's** adoption of a "person" named **Roger** (See photo) to help with his calling assignments. **Roger** is already getting famous. He signs dozens of Century Club books at every dance. He's got his own fan club and he's been booked for an afterparty at Dogpatch with **Cal Golden** and **Sam Sanders**. One of the strangest things about **Roger** is **Gene's** confession that **Roger** can hit notes in singing calls that **Gene** could never hit!



Nate Bliss, popular California caller, is moving to Tucson, Arizona, this fall.

John Hucko, busy caller in the Cleveland, Ohio area, has moved to Orlando, Florida.

Bill Kramer of Grenada Hills, California tells us he's working with well-known veteran country music star, **Cliffie Stone** to produce a new label, Happy Tracks, ready for release soon. Recently he went with 65 dancers to Hawaii, along with **Larry and Mary Jack** and **Hi and Cookie Gibson**; **Nate** plans an Alaskan adventure soon.



The belief that better training of club officers, callers and potential leaders brings about a more vital, stronger growing dance activity, is one reason why the K.S.D.A. sponsors and supports the L.E.T.S. program.

PANAMA PATTERN

The beat of a lively hoedown is filling the tropic air as Dr. Bill Bailey calls to a group of brightly dressed square



Tired but happy, Bobbi and Joe Braun chat with caller Dr. Bill Bailey after dancing for two hours outside the Corozal PX.

L.E.T.S.

Again this year, the Kentuckiana Square Dance Association is sponsoring a Leadership Education Training Seminar on October 13, 14, 15 at the Ramada Inn, Scottsburg, Indiana.

The meeting will be conducted by John Kaltenthaler, Executive Secretary of Callerlab. Selected and various subjects will be discussed, resolutions will be adopted and recommendations will be made. Some of the major topics to be discussed will be Programming and Level Identification, Finances (How to remain solvent or get that way) and Recruiting, Training and Retaining.

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dancers who swing and whirl and move to the music. The scene is set outdoors against a background of palms near the main shopping center in the Panama Canal Zone.

The dancers are members of the Crosstrailers Club and they are promoting the new class to start in August with an Open House. Joe Braun, president of the Crosstrailers, his wife Bobbie, and members of the club will be hosts and hostesses for that evening.

Like most square dancers, the Crosstrailers are a gregarious bunch and are anxious to add to the number of dancers on the Isthmus. Dr. Bailey, their club caller, who will teach the class, is a member of Callerlab and calls for three clubs, the Crosstrailers, Star in a Circle on the Pacific side of the Isthmus and the Canal Kickers on the Atlantic side.

NORTHERN NEW JERSEY NEWS

The Northern New Jersey S/D Association again sponsored summer evening dances to introduce new graduates to association activities. On

August 26 the Association and the Callers Council sponsored an "Extra Special." A warm welcome was extended to eighty-eight New Zealand dancers and callers from "Adventure '78." When the Association learned that these dancers would be in the New York area the end of August they contacted the Callers Council and a "hands across the ocean" event occurred.

In September the third L.U.S.T. (Let Us Speak Together) Leadership Seminar attracted both club leaders and would-be officers. Held in the afternoon, the seminar was followed by a "bag" lunch and two hours of square dancing.

The fifth annual Mini-Festival sponsored by the Northern New Jersey S/D Association will be held November 26 at Caldwell College, Bloomfield. Callers are to be Red Bates, Glenn Cooke, Kerry Stutzman and Ed Joyner. Round dances will be cued by Grace and Walt Pennie and Jean and Bob Kellogg. Advance reservations are required. Contact Sila and Gabe Del l'Angelo, 50



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- CC527 DIXIE by Jim
- CC528 IN THE MIDDLE OF THE NIGHT by Bob Christian
- CC529 I'M THE ONLY FOOL (MAMA EVER RAISED) by Al
- CC530 GONE WITH THE WIND by Al
- CC531 DANA LEE by Jim
- CC532 I GUESS WE JUST WASTED THE REST by Jim

NEW RELEASES

- CC533 ONE NIGHT STANDS by Jim
- CC534 SOUTH by Bronc Wise
- CC536 THIS TIME I'M IN IT FOR THE LOVE by Bronc Wise
- CC535 SOMETHING TO BRAG ABOUT by Al
- CC537 WALK RIGHT IN by Al

BRAND NEW RELEASES

- CC538 LOVER'S QUESTION by Bob Poyner
- CC539 BECAUSE I LOVE YOU THAT'S WHY by Clyde Wood
- CC540 LAW ENFORCING MAN by Curt Davis
- CC542 LOVE by Al

COMING SOON

- CC541 DELTA DIRT (Rock Pop)
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- KATY DID
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Blairstown, New Jersey*

SQUARE DANCING IS EVERYWHERE

Square dancing was part of the first Inner City Alliance for Progress May Festival held in Pine Bluff, Arkansas, in May 1977 (when the photo below was taken) and again of the second May Festival held in May 1978. Both festivals took

place in front of the burned Jefferson County Court House located at the end of Main Street. The original core was built in the middle 1800's with many later changes and additions. It has seen much of the history of this area: flood, Civil War, fire. In the early morning of April 18, 1976, it burned. In a special election April 12, 1977, voters decided to rebuild on the same site.



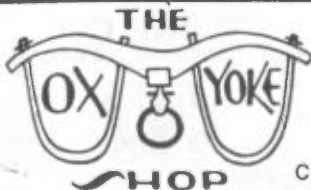
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BENEFIT DANCE A SUCCESS!

The Sandpiper S/D Club, last June, held a benefit dance for the North Carolina Burn Center at Memorial Hospital in Chapel Hill. A total of \$1736.52 was forwarded to the center in August. The only expense involved was rental fee for the facility, as the caller, Al Ford, donated his time and services in calling the dance. Business firms in Sanford donated soft drinks and food items, as well as items for door prizes and an auction. The club members asked for donations from business firms in the area and made personal donations themselves to aid in raising this amount. The club's first attempt at sponsoring a benefit dance successfully will enable the Burn Center to become one of the nation's leading centers for burn care, research and education.

*Catherine J. Blackwelder
Chapel Hill, North Carolina*

LAKE FRONT JAMBOREE

The tenth annual Lake Front S/D Jamboree, one of the many attractions included in the Chicago Fest, was held

in August at the Buckingham Fountain Plaza. This yearly event is co-sponsored by the Chicago Park District and the Chicago Area Callers Association.

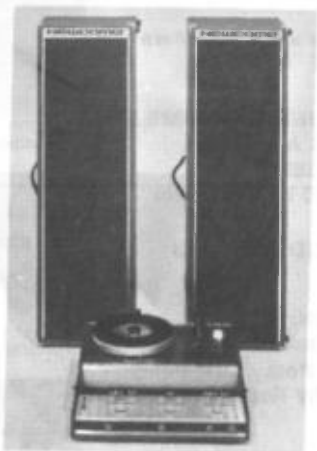
Grace Thuis, recreation supervisor for the Chicago Park District, and Marvin Labahn of the callers association were coordinators of the jamboree. Rich Brouillette, president of the association was M.C. Sixteen members of the CACA called for the dancers.

Among the hundreds of dancers in attendance were Ira and Betty Wiggins of Coco Solo, Canal Zone, who were vacationing in the area. At the conclusion of the dance they stopped by and said, "Thanks for a wonderful evening. We will always remember your Chicago hospitality."

IN MEMORIAM

Jetta Harlan, wife of caller Willie Harlan, died recently in Vinita, Oklahoma. All their square dance friends extend sympathy to Willie on the loss of his partner.

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K-1227 COOL LUKE/BALL OF FIRE Hoedown

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YOUR MEMORY SURE GETS AROUND
K-1224 NEW MOON, Flip/Inst. by Billy Lewis
K-1223 LONELY WOMAN'S FRIEND by Jon Jones

NEW ON LONGHORN:

- LH-1025 WAIT TILL I GET MY HANDS ON YOU
Flip/Inst. by Guy Poland

RECENT RELEASES ON LONGHORN:

- LH-1024 JACKSON, Flip/Inst. by Jim Hayes
LH-1023 PROMENADE MIXER, by Rocky Strickland
LH-1022 GOODNITE LITTLE GIRL by Rocky Strickland

RECENT RELEASES ON BELCO:

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FUN AND FROLIC
B-281 SWEETHEART/HARMONY TWO STEP
B-280 COUNTRY STYLE/STORY OF LOVE



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Poland

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DANDY IDEA



DILEMMA TURNED TO DELIGHT (A Rocky Problem Has A Happy Ending)

In preparing for the opening of their Western and Square Dance Apparel Store in March, 1978, Sylvia and Jerry Godwin were busily engaged in getting things in a first-item-first procedure. After settling in, they realized that a broken concrete drainage cover lying on the property's edge needed to be disposed of. In checking, the Godwins found that the cover belonged to an adjacent real estate company, which was contacted. The company promised to move the cover. Considerable time passed and no attempt was made to remove the cover, so the Godwins tried it themselves, to no avail, since it was so heavy. They did manage to get it into an upright position. Then the idea struck — why not make the best of the impossible situation!

Sylvia and Jerry painted the cover and use it for a sign. Now it still sits by the store and boldly proclaims, "Yellow Rock Territory!" Dancers may find it at Godwin's Hitching Post, Charleston, South Carolina.



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- LM 130 LAY DOWN SALLY by Mac Letson
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- LM 128 HAVE I TOLD YOU by Roger Morris
- LM 127 DON'T THINK TWICE, Jim Coppinger
- LM 126 ALL THE SWEET by Bill Barner
- LM 125 YOU CAN HAVE HER, Harold Kelley

RECENT RELEASES

- LM 122 SHE'S MY ROCK by Jim Coppinger
- LM 121 LAST FAREWELL by Mac Letson
- LM 120 TENNESSEE SATURDAY NIGHT by Bill
- LM 119 POLLY ANN by Harold
- LM 118 NELLIE by Mac

NEW ON BOB-CAT

- BC 105 DOWN ON BOURBON STREET by Bob
 - BC-104 EVERYTHING I TOUCH, Bill Barner
 - BC-103 MAGIC OF THE RAIN, by Bob
 - BC-102 SQUARE DANCE MAN, by Larry
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Claywell



Jim
Coppinger



Roger
Morris

RECORDS

ROUND DANCES

by Frank & Phyl Lehnert

TEQUILA DOS PASOS—Roundhouse 101

Choreography by Larry & Mary Ott

Good music and an interesting two-part intermediate two step, three times through.

OKLAHOMA NATIONAL 78—Vernon's 45-003

Choreography by Vernon Porter

Banjo-pickin' "Roses of Picardy" music and an interesting intermediate two step.

ALWAYS WALTZING—MCA65012

Choreography by Herb & Erna Egender

Good Guy Lombardo music with a vocal and a nice flowing intermediate waltz with a little international flavor.

HOME IN INDIANA—Windsor 4759

Choreography by Emmett & Monette Courtney

Good music and a moving, easy-intermediate two step.

SLEEPY LAGOON—Windsor 4759

Choreography by Emmett & Monette Courtney

A flowing intermediate waltz to a familiar tune.

HOPSCOTCH—EMT 2664

Choreography by Rick & Joyce McGlynn

Catchy music and a different high-intermediate two step.

COWBOY BLUES—Hi-Hat 964

Choreography by Jess & May Sassøen

Good music; easy two step using basic figures.

TATTLE TALE CHA CHA—Hi-Hat 964

Choreography by Dot Foster

Good music and a comfortable easy-intermediate cha cha.

PENNY ARCADE—LS GRT16

Choreography by George & Johnnie Eddins

Good music with a Christy Lane vocal; a nice easy-going easy-intermediate two step with a swing sequence.

EL COCO—Marion 404

Choreography by Irv & Betty Easterday

Good Latin music for a high-intermediate rhumba.

PITCH IN—Marion 404

Choreography by Homer & Vera Todd

Good big band sound; easy-to-easy-intermediate two step.

NEVER SHOULD HAVE TOLD YOU—Grenn 14265

Choreography by Bud & Shirley Parrott

Good music and a nice easy-going three-part easy two step.

POCO CHA—Grenn 14265

Choreography by Irv & Betty Easterday

Good cha cha music and a challenging cha cha routine.

SISSY—Hi-Hat 965

Choreography by Stan & Ethel Bieda

Good music and an interesting easy-intermediate two step with a swing sequence.

SMOOTHIE—Hi-Hat 965

Choreography by Bud & Shirley Parrott

Good solid music and a nice flowing intermediate two step with a bit of international flavor.

GAY NINETIES WALTZ—Grenn 14264

Choreography by Frank & Mary Seidemann

Real gay nineties music; an intermediate waltz with a long sequence.

BY HECK—Grenn 14264

Choreography by Stan & Ethel Bieda

Catchy music and an easy-intermediate novelty dance.

DREAMLAND—Grenn 14224

Choreography by Jack & Na Stapleton

Pretty music on this repress of an old favorite; easy waltz with a tamara sequence.

LUCKY STAR—Grenn 14224

Choreography by John & Shari Helms

Good peppy music; a nice, fast-moving intermediate two step.

ROSES OF PICARDY—Telemark 934

Choreography by Koit & Hellen Tullus

Pretty music and a challenging international waltz.

AMANDA WALTZ—Chinook 1001

Choreography by Lloyd & Elsie Ward

Real country music and a nice flowing easy waltz three times through, cued by Lloyd.

QE 2—Telemark 888

Choreography by Pat & Bill Bliss

Delightful music and a nice, intermediate Viennese waltz.

I WILL WAIT FOR YOU—Telemark 5003

Choreography by Rick & Joyce McGlynn

Pretty music with a vocal; an unusual intermediate foxtrot routine.

THE WALTZ YOU SAVED FOR ME—Roper 23L

Choreography by Norm & Louise Pewsev

Very pretty music; challenging international waltz.

NOTE: A big thank you to Bobbie & Eddie's Record

Shop of Dallas, Texas, for providing record assistance for the record review!

Choreography Ratings ★ ★ ★

by Dave & Shirley Fleck, Toledo, Ohio

SQUARE DANCE: 61-125

Semolite	RCA-PB10893	83 = 83a
Rose Room	Hi-Hat 962	93 = 93
Til Somebody Loves You	Belco	94 = 94
My Year for Mexico	UA-XW68Y	87/19 = 106a
Rockin' Blues	Belco B277A	110 = 110
Strangers	Telemark 914B	101/9 = 110a
Story of Love	Belco B280	114/8 = 122
EASY INTERMEDIATE 126-175		
Gardenias	Red Boot	126 = 126a
Selfish	RCA11146	126 = 126

Lucky Star '78	Grenn 14224	130 = 130
Rhumba Orpheus	Hoc H1654A	130 = 130
Long Haired Lover	MGM141-40	127/5 = 132
Our Last Waltz	TDR 118	133 = 133
Tequila Dos Pasos	RHR-101A	127/15 = 142a
Anytime	Windsor 4-554B	149 = 149
Always Waltzing	MCA65012	146/4 = 150a
Let Me Be There	MCA60179	151/11 = 162a
Brown Eyes Blue	Rhythm 502	138/25 = 163
Sunday Afternoon	Hi-Hat 963	168 = 168

Continued on Page 94

RECORDS

SINGING CALLS

by John Swindle

There were not too many records this month but if you listen to them, we're sure you will find, as we did, that this is a fine set of releases. This group should contain one or two for every caller or dancer's record box. Don't let the goblins get you, but have a Happy Halloween.

IT DOESN'T MATTER— Chinook 015 Caller: Randy Dibble

We have not figured out why this old Buddy Holly record has become so popular among the square dance record producers but here it is again, and I must say very well done. Randy uses a circle left in the opener, and then in the break and closer uses a *grand square and circle left*, giving the caller a chance to sing the entire song. If you have not already started using one of the other releases, you might give this one a listen. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, half tag, trade and roll, square thru three-quarters, left allemande, swing and promenade.

ROCKIN' PNEUMONIA AND BOOGIE WOOGIE FLU— Chaparral 503; Caller: Ken Bower

Chaparral has done it again. A very nice instrumental and an outstanding job on the flip by Ken made this a very enjoyable dance for our dancers this month. In the opener the tune is not easy to find but with a little work most callers should be able to pick up this record and use it. FIGURE: Heads promenade half, sides right and left thru, square thru, do-sa-do, eight chain four, swing corner, promenade.

WHERE YOU'RE GONNA BE— FTC 32026; Caller: Ed Fraidenburg

Here is a nice change-of-pace record that would be fine for that relaxer tip, but the figure has that little something to make it interesting for the dancers.

Ed does a nice job on his side, and the upbeat at the end adds the finishing touch. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, curlique, wheel and deal, left allemande, promenade.

EMMY LOU Dance Ranch 647 Key C Caller: Ron Schneider

Dance Ranch has put together some fine music with this record, and Ron has put together not a difficult, but a little different figure. FIGURE: Heads square thru, do-sa-do, make a wave, girls trade, spin the top, boys run, wheel and deal, reverse, flutter wheel, slide thru, swing corner, promenade.

BLUE IS THE COLOR— Blue Star 2065 Caller: Marshall Flippo Key F-G

A caller can pick up one of Flip's records and call it and be assured the figure will time out. This record is no exception. Typical Blue Star music, but Flip's timing will make this a record to be enjoyed by most dancers. FIGURE: Heads promenade half, curlique, boys run, square thru three-quarters, trade by, do-sa-do, swing thru, boys trade, turn thru, left allemande, promenade.

IT'LL HELP TO DRIVE YOUR TROUBLES AWAY— Bee Sharp 110 Key A Caller: Bob Stoops

Some callers in listening to the instrumental side may find the tune familiar. It came out once before as "It Ain't Nothing But Love." It is still a nice piece of music and Bob did a nice job on the flip. FIGURE: Heads promenade half, right and left thru, flutter wheel, sweep a quarter, pass thru, right and left thru, swing thru, swing thru, boys run, promenade.

GOLD AND SILVER— Blue Star 2064 Caller: Dave Taylor Key C

Another standard Blue Star instrumentation, the really nice thing about this record is Dave's figure. This reviewer likes to see *lead to the right* and do something, besides *circle up four*. Thank you, Dave! FIGURE: Heads promenade half, lead right, right and left thru, circle four to a line, slide thru, square thru three-quarters, swing corner, promenade.

TAKE MY LOVE TO RITA— Bogan 1304; Caller: Otto Dunn Key F,G

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JUST HANG LOOSE— HI-Hat 494

Caller: Dick Walbel

This second release of this tune is the better of the two, this reviewer feels. Dick uses two figures on his side, both of which are fine figures, and a *star prow!* in his middle break and closer. **FIGURE #1:** Heads flutter wheel, sweep a quarter, pass thru, do-sa-do, make a wave, girls trade, girls run, tag the line, turn right, couples circulate, ferris wheel, double pass thru, lead partner trade, swing corner, promenade. **FIGURE #2:** Heads flutter wheel, sweep a quarter, pass thru, star thru, pass thru,

tag the line, face in, touch a quarter, boys run, eight chain four, swing corner, promenade.

FULTON COUNTY FAIR— Sunshine

Square 1001; Caller; Warren Moseley

A nice label with a nice sound, and Warren does a nice job on his side. He uses a *grand square* in the middle break and closer with a good fiddle and beat for the dancers to dance to. Sounds familiar. **FIGURE:** Heads promenade half, right and left thru, square thru, right and left thru, swing thru, swing thru, swing corner, promenade.

NEW MOON— Kalox 1224

Caller: Billy Lewis

A well done western swing in the Kalox tradition. Billy hid our corners from us but the figure was a welcome change. **FIGURE:** Heads square thru, right and left thru, swing thru, boys trade, boys run, tag the line right, couples circulate, left allemande, walk by one, swing the next, promenade.

SEND HER ROSES— Bogan 1305

Caller: Tommy White

Key D

FIGURE: Heads right and left thru, star



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Thomas

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SWEET WATER TEXAS — Blue Star 2063; Caller Lem Gravelle Key G

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line right, wheel and deal, turn thru, left allemande, do-sa-do, promenade.

MAKES NO DIFFERENCE NOW— Lightning S; Caller: Earl Rich

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, half tag, trade and roll, right and left thru, swing corner, left allemande, promenade.

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SMOOTH AND EASY Chaparral 104

Caller: Ken Bower

Some of you may be using "Flash of Fire" as a patter record. Here it is as a patter record, but the leads have been pulled out. It really sounds good and is fine to work with. Ken works the Callerlab 68 basics on his side.



HELP NEEDED

Larry Cook, 45, Ohio Bell District Manager, vanished from Yellowstone National Park on July 6. He and his wife Charlie were vacationing on their way home from the Oklahoma S/D Convention. Larry went fishing that morning and never returned. His car was found in Seattle on July 7. He was wearing a green and white shirt, black ribbed trousers, white tennis shoes, a yellow baseball cap and a mid-blue windbreaker with a patch that read "Columbus Metropolitan Hiking Club. He was growing a moustache. Charlie Cook is offering a reward for information leading to Larry's safe return. If you have seen Larry or have information about him, call the FBI in Seattle, 622-0460. Larry is 5'9" and weighs 170 pounds.



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Utah— State Fall Festival, Crestview School & Salt Palace, Salt Lake City; Oct. 6-7; John Moore, Bob Van Antwerp. Contact A. Crawford, 3558S 6885W, Salt Lake City UT 84120.

Indiana— ISDCA 28th Annual Callers Festival, Murat Temple, Indianapolis; Oct. 7. Contact Ruth B. Moody, 4926 Brehob Rd., Indianapolis IN.

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California— 22nd Annual Jubilee, Santa Clara Co. Fairgrounds, San Jose; Oct. 13-15; Bob Wickers, Elmer Sheffield, Jr.; Jody & Sam Shawver. Contact Jay Klassen, PO Box 1559, Los Gatos CA 95030.

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Kansas— S&R/D Fall Festival, Century II Auditorium, Wichita; Oct. 20-21; Mac Letson, Ed & Sharon Campbell. Contact Ray & Betty Short, 1001 E. MacArthur # 33, Wichita KS 67216.

South Carolina— 9th Annual Palmetto Promenade, Textile Hall, Greenville; Oct. 20-21; Johnny Jones, Ken Bower, Max & Nancy Nosker. Contact Bill Tyson, 301 Foxcroft Rd., Greenville SC 29615.

Arkansas— 3rd Annual Turkey Trotters Festival, Yellville; Oct. 21; Chris Vear. Contact Lee Bramell, Rt. C Box 13A, Yellville AR 72687.

Florida— 3rd Annual Fall Fun Fest; Civic Center, Lakeland; Oct. 27-28. Contact Ida Polmanteer, 6511 Travis Blvd., Tampa FL 33610.

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Continued on Page 94

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ROUND DANCERS SHOWCASE each

The showcase each morning will present rounds to be taught that day and will be held in a hall with 3500 elevated seats. The **Square Dancers' Rounds Showcase** is a new feature for the national convention. On Thursday

and Friday there will be an exhibition of four fun-time rounds for the square dancer who enjoys easy, relaxed rounds. This showcase will be held in the arena which has an ample number of elevated seats.

ROUNDS WORKSHOP

The round dance teaching program will run simultaneously in the two halls. Each day instructors will re-teach (review) the rounds in both halls.

CONTRA, HERITAGE, CLOGGING

Contra Dancing is basically square dancing done in lines. For this reason dancers do not need to be experienced in contra to be able to participate in contra workshops which will run five hours per day, with three hours of evening dancing. There will be three hours of daily programming for the accomplished contra dancer.

Heritage dancing is the "roots" of western square dancing. Such dances as Kentucky Running Sets, Old Tyme Rounds, Visiting Couples and Quadrilles will be included in the two hours of daily programming.



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TB184 SEND ME THE PILLOW by Bud Whitten
TB185 SUNNY by Ron Libby
TB186 MAKE LOVE TO ME by Ron Libby

Clogging enthusiasts will be able to "do their thing" for an hour and a half during the convention.

So come, dance, sample and watch the many dance forms at the 28th National Square Dance Convention at the completely air-conditioned MECCA Civic Center in Milwaukee on June 28, 29, 30, 1977. Get ready to "Left Allemande in Dairyland."

For registration information write Bob and Marge Thronsdon, PO Box 1032, Janesville WI 53545.

Any group wanting to advertise a round dance trail-in dance should contact the following people as soon as possible. Only one dance per city per day will be advertised through convention publicity. Write Shell and Dorothy Parker, 6133 Wynbrook Dr., Rockford IL 61109.

GRAND ZIP, Continued

and your write-up. I believe all publications, publicity people, PR people, as well as those in a position of leadership owe it to the activity to

present that activity in its best light and to seek the positive and good things about the activity to write about. If we attempt to fight among ourselves and dwell on our shortcomings, we become easy prey for other interests to replace us.

Chet Ferguson

Oklahoma City, Oklahoma

Enclosed find renewal to ASD. I don't want to miss any copies.

Also would like to send you our phone number (243-5514) for any visiting square dancers to our city.

Jimmy Carney, who has been our contact, has retired and moved to Oregon. We will all miss him and Clara. We can never fill his shoes but we can assist by helping any visitor find a place to dance. We have eight clubs in the Anchorage-Chugiak-Palmer area. So give us a call and we'll make up a square.

Bob & Donna Huff

Anchorage, Alaska

Our appreciation for your write-up on Nova Scotia (ASD, August 1978). We think it's a pretty special place, despite



Dick Parrish



Shelby Dawson

Windsor Records

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5071 GYPSY by Shelby Dawson
5070 THE DOOR IS ALWAYS OPEN by Nelson Watkins
5069 HEARTACHES by Al Stevens
5064 MELODY OF LOVE by Dick Parrish

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Warren Rowles



Al Stevens



Nelson Watkins



Bob Parrish



Marlin Hull



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Mike Trombly

TNT 120 DON'T FORGET US CONTRA
Called by Walt Cole
TNT 121 HAPPY DAYS
R/D Cued by Dave Fleck
TNT 122 RAINTREE COUNTRY
Flip by Phil Kozlowski
TNT 123 WITHOUT YOU I'M LOST
by Mike Trombly
TNT 124 YOU ARE MINE
R/D by Norb Trautman
TNT 125 CRAZY CRAZY
Flip by Joe Prystupa
TNT126 JOHN HARDY/BLACK MT. RAG
Hoedown
TNT127 MISSION BELLS
Flip by Larry Prior
TNT128 STEALING KISSES
by Al Roberts



Larry Prior
Walt Cole



Phil Kozlowski
Prystupa



a very muggy, rainless heatwave at the present time.

Your readers may be interested in knowing that Halifax, our beautiful capital city, has been selected to host the Third National Canadian Square Dance Convention in 1982. No dates are set as yet, but it will almost certainly be in July or August of that year.

Bob Fowler
Halifax, Nova Scotia

CHOREOGRAPHY RATINGS, Continued

Forevermore	Windsor 4756	172 = 172
Desert Song	Hochtor 607	172 = 172
INTERMEDIATE 176-250		
Jay Dee's boogie	Dot 45-128	165/28 = 193a
Sunrise, Sunset	Roper 138B	196 = 196
Appleblossom Time	Decca 32089	188/31 = 201
That Certain Party	Hi-Hat 937	204 = 204a
Luv To Luv Ya	Capitol 4508	184/23 = 207a
Lead Me	IDTA 36	188/25 = 213a
Oceans of Love	Roper 144B	199/24 = 223
All I Do Is Dream	Roper 408B	188/52 = 240
HIGH INTERMEDIATE 251-299		
Oklahoma National	Vernon 45003	231/27 = 258a
One Love	DA P-6070	243/21 = 274
LaPlage	Roper 314B	199/78 = 277a
Hasta Manana	WBS 8445	203/77 = 280
Your Day	TDR 124	280 = 280a
We've Only Just Begun	AM-ST 8549	225/61 = 286
Guantahamara	Telemark 56404	295 = 295
ADVANCED 300-349		
Out Of Nowhere	Telem 891B	283/57 = 340a

Italian Theme

Grenn 14263 268/74 = 342

EVENTS, Continued

Missouri— 19th Ann. State Festival of Missouri Federation, Manor Inn Motel, Rolla; Oct. 27-29. Contact Musick Fitz-Gerald, Rt. 2 Box 458, St. James MO 65559.

Pennsylvania— Mountain Manor 3rd Annual Weekend, Marshalls Creek; Oct. 27-29; Wes Morris, Ralph Trout. Contact Lois Trout, 128 W. McNeal St., Millvale NJ 08322.

California— Steeltown Twirlers Fright Night, Kaiser Steel Gym, Fontana; Oct. 28; Will Eades. Contact Cleo Shore, 805 Via Del Norte, Pomona CA 91766.

North Carolina— Annual Halloween Dance, Twin City Twirlers, Polo Park, Winston-Salem; Oct. 28; Johnny Wykoff. Contact TCT, PO Box 10727, Salem Sta., NY.

Tennessee— CASDA Allemande Special, Allemande Hall, Chattanooga; Oct. 29; Vaughn Parrish. Contact Bob Younger, 1109 Glamis Circle, Signal Mt., TN 37377.

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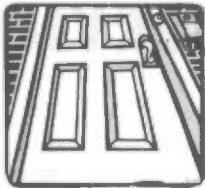
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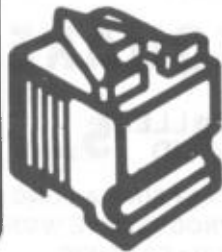
SUBSCRIPTION DANCES

- PEARISBURG, VA.; Saturday, October 7
Contact: Dan & Pat Hickey
- TOLEDO, OH; Sunday, October 8
Contact: Jim & Mary Batema, Jack May
- PEORIA, IL; Monday, October 9
Contact: Paul & Ruth Helmig
- WYOMING, MI; Tuesday, October 10
Contact: Dale & Carol Looman
- GRAND BLANC, MI; Wednesday, October 11
Contact: Jeff & Karen Keeler
- CHRISTCHURCH, ENGLAND; Tuesday, Oct. 17
Contact: Renee & Johnny Hayes
- HUDSON, NY; Friday, October 20
Contact: McIntyres or Ed Joyner (calling)
- FRANKFURT, GERMANY; Saturday, October 21
Contact: G. Holger Willm
- MUNICH, GERMANY; Tuesday, October 24
Contact: Hanns D. Keh
- CAMILLUS (Syracuse) NY; Saturday, October 28
Contact: Tom Tomlinson (calling)
- JEFFERSON (Ashtabula) OH; Sunday, October, 29
Contact: Robert Thiemann [Guest Caller]
- SIOUX CITY, IOWA; Saturday, October 29
Contact: Chuck & Sandy Veldhuizen (Calling)
- GREENVILLE, OH; Thursday, November 2
Contact: Emerson Willis
- BERLIN, PA.; Sun. aft. Nov. 12
Contact: Roy & Ruth Romesburg
- AKRON (Cuyahoga Falls), OHIO; Monday, Nov. 13
Contact: Gary & Lyn Brown
- MINOT, ND; Wednesday, November 15
Contact: Arnold & Nobuko Strebe
- GRAND FORKS, ND; Thursday, November 16
Contact: Virgil & Ruth McCann
- FARGO, N.D.; Friday, November 17
Contact: Marvel & Virgil Johnson
- KANSAS CITY, MO; Sunday, November 19
Contact: Jim Jefferies or K. C. Callers
- ATHENS, GEORGIA; Tuesday, November 28
Contact: Richard Neal
- CARROLLTON, GA; Wednesday, November 29
Contact: Wayne & Louise Abbey
- DEERFIELD, FL; Sunday, December 3
Contact: Jerry & Pat Seeley
- JENSEN BEACH, FL.; Thursday, December 7
Contact: Dale McClary
- GULFPORT, MISSISSIPPI; Friday, January 5
Contact: Shell Saunders
- WARNER-ROBINS, GA.; Saturday, January 6
Contact: Paul Hughes
- UGDEN (Salt Lake City), UTAH; Thursday, Jan. 11
Contact: Walt & Louise Cole
- DENVER, CO; Friday, January 12
Contact: Herb & Erma Egender
- VIRGINIA BEACH, VA.; Friday, Jan. 19
Contact: Warren & June Berglund
- MONTGOMERY, AL; Saturday, January 20
Contact: Wayne Nicholson
- GREENVILLE, N.C.; Sunday, January 21
Contact: Chip & Vera Pennington
- GREENSBORO (Pittsboro), NC; Wed. Jan. 24
Contact: Mary Lee Cooper
- CARLSBAD, NEW MEXICO; Thursday, Jan. 25
Contact: Dora Baker
- LOS ALAMOS, NEW MEXICO; Friday, January 26
Contact: Maxine Whitmore
- MILWAUKEE, WISCONSIN; Wednesday, Jan. 31
Contact: Gene Schwalbach
- CHICAGO (Wildwood), ILLINOIS; Thurs. Feb. 1
Contact: Gary & Marilyn Cox
- BOGALUSA, LA.; Thursday, February 8
Contact: Mike Litzenberger
- COLUMBUS, GEORGIA; Friday, Feb. 9
Contact: James & Judy Medlock
- ALEXANDRIA, LA.; Saturday, February 10
Contact: Gary & Ann Gresham
- WESLACO, TEXAS; Sunday, February 11
Contact: Jerry & Sandra Rash
- NEW BRIGHTON, PA.; Saturday, February 17
Contact: Jim & Lois Hume
- HEMET, CA; Saturday, February 24
Contact: Charles Snell & Harvell Williams
- PARKERSBURG, W.V.; Friday, March 2
Contact: Keith & Karen Rippeto
- SAN ANTONIO, TX; Saturday, March 3
Contact: Steve & Fran Stephens
- COLUMBUS, NEBRASKA; Wednesday, March 7
Contact: Paul Bartlett
- DALTON, NEBRASKA; Thursday, March 8
Contact: Mal & Shirley Minshall
- AUBURN, (Seattle) WA; Monday, March 12
Contact: Carl Smith
- EUREKA, CALIF.; Wednesday, March 14
Contact: Al & Connie Whitfield
- ST. LOUIS, MO. (St. Ann); Thursday, March 15
Contact: Bill & Dorothy Stephenson
- COLUMBUS, OHIO; Sunday, March 18
Contact: John & Doris Lynch
- MUSKEGON, MICH.; Thursday, March 22
Contact: Ken & Dot Gilmore
- KINGWOOD, WV; Saturday, March 24
Contact: Frank & Jean Slagle
- PORTLAND, IN. Sunday, March 25
Contact: Tom & Wanjeta Millett
- KEARNEY, NEBRASKA; Wednesday, March 28
Contact: Gene Beck
- ST. LOUIS, MO. (St. Ann); Thursday, March 29
Contact: Bill & Dorothy Stephenson
- WHITE PLAINS, NY; Saturday, March 31
Contact: Ritchie & Helen Andrews
- CANANDAIGUA, NY; Sunday, April 1
Contact: Bob & Nancy Ellis
- LONG BEACH, CAL; Wednesday, April 11
Contact: George & Honey-Lynne Monaghan
- CHARLESTON, W.V.; Wednesday, April 18
Contact: Erwin Lawson
- ALTOONA, PA; Thursday, April 19
Contact: Emil & Ruth Corle
- CHATHAM, ILL.; Saturday, April 21
Contact: William & Mary Clark
- POTSDAM, NY; Sunday, May 6
Contact: Douglas & Blanche Reome
- ROCHESTER, NY; Tuesday, May 15 (Tent.)
Contact: Bruce & Shirley Shaw
- CINCINNATI, OH; Wednesday, May 23
Contact: Flo Rohe
- MT. HOME, ARKANSAS; Thursday, May 24
Contact: Murel & Almedia Partee
- CENTRAL CITY, KY.; Saturday, May 26
Contact: Jack Reisinger, Charles Ashby
- WACO, TEXAS; Saturday, June 2 (Tent.)
Contact: Ray Mattiza
- MT. ORAL, OHIO; Sunday, June 10
Contact: Louis & Opal Bingaman
- MEMPHIS, TENNESSEE; Wednesday, June 13
Contact: Ed & Sally Ramsey



Book Nook

by Mary Jenkins



SOLO DANCES by Shelia Popwell

Shelia Popwell, that "clogging gal" with such a sense of humor, has put out her first "batch" of solo dances, collected from those who sent them to her.

Between the covers of this 110-page book is a collection of solo dances, fun dances, mixers and suggestions on "What To Do Till Your Partner Arrives Even If You Never Had One In the First Place."

"To every caller and leader who ever wished for 'something new to teach the

group' and to every dancer who ever hated sitting out a dance due to lack of a partner, this book is sympathetically dedicated."

Records to be used for each dance are listed. The formations for the dance and complete directions for doing the dance are given.

Much time and effort have been spent on this book and Shelia has done a fine job.

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Contact: Sam & Alice Davis

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Contact: Genda Robinson

MINERVA, NY; Wednesday, July 25

Contact: Bill & Mary Jenkins

ANNISTON, ALABAMA; Saturday, August 25

Contact: Lynwood Williamson

ANDERSON, South Carolina; Monday, August 27

Contact: Gordon Clark

LANCASTER, South Carolina; Tues. Aug. 28 (tent.)

Contact: Tony Oxendine

COLUMBIA, South Carolina; Wednesday, Aug. 29

Contact: Tony Oxendine

BELLEVILLE (St. Louis), IL; Friday, September 21

Contact: Joe & Marilyn Obal

BILLINGS, MT; Saturday, September 29

Contact: George Moore (Cody, Wyoming)

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OCTOBER 1978 SCHEDULE

- | | |
|-----------------------------|-----------------------------------|
| 1 19th Festival, Lima, Ohio | 17 Arkadelphia, Arkansas |
| 5 Western Springs, Illinois | 21 Prairie Grove, Arkansas |
| 6 Springfield, Illinois | 24 Arkadelphia, Arkansas |
| 7 Rockford, Illinois | 27-28 7th Annual Pumpkin Festival |
| 8 Peoria, Illinois | Owatonna, Minnesota |
| 10 Arkadelphia, Arkansas | 29 CALLERS SEMINAR 10AM-5PM |
| 14 Durham, North Carolina | Owatonna, Minnesota |
| 15-20 NEW CALLERS COLLEGE | |
| Hot Springs, Arkansas | |

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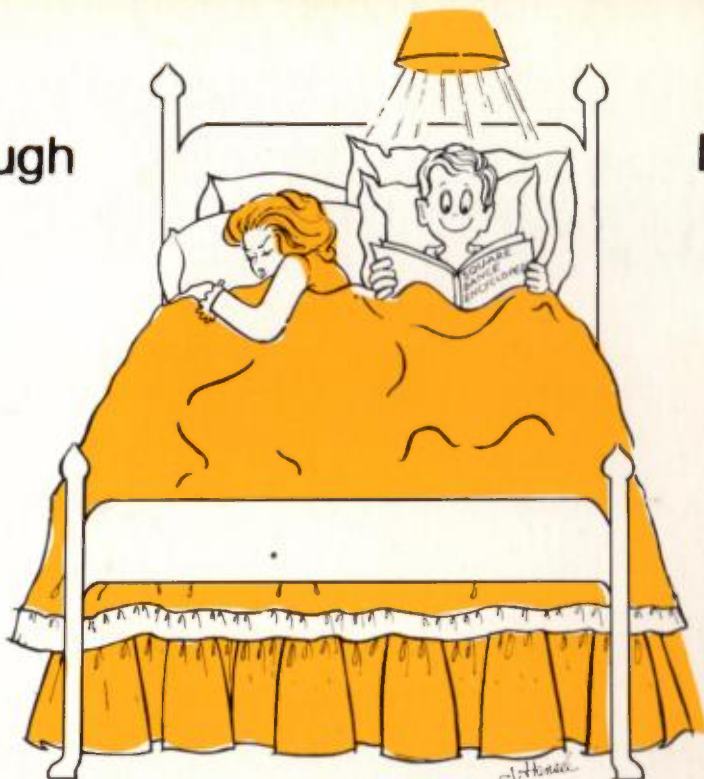
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LAST NIGHT I DREAMED THAT.....

by Yeeds

- "....I got a twenty five dollar bonus for calling the dance."
- "....We need a bigger hall; every one of the class joined the club."
- "....All of our members are also back with us this year."
- "....We dance more often (at least two extra tips) since our caller cut down to strict four-minute hoedowns."
- "....Isn't it nice that we were able to get Julia Childs to be our refreshment chairman."
- "....The refreshments tonight have exactly zero calories."
- "....That was the funniest after-party we've ever attended, and no one even told a dirty joke."
- "....The caller kept his music and voice so low, everyone quieted down and listened to him."
- "....Absolutely *everyone* got up for the rounds."
- "....No one talked on the sidelines when the president made announcements."
- "....The floor filled up before the caller dropped his needle on the hoedown record."
- "....Our new class had to have a waiting list, it was so full."
- "....Our publicity and PR are so good that every 'man on the street' in our town knows that square dancing is not a jig or a jog or a tapper or a flapper."
- "....All dancers arrive on time at our club."
- "....My fee as a caller was raised 20% for next year."
- "....As a caller's wife, I danced every tip."
- "....Skirtwork and styling keep our hall 20% cooler."
- "....We have a regular caller, a class instructor, a rounds cuer, and a dozen outside callers each year — and they all perform beautifully and harmoniously."
- "....We had trouble finding enough committee assignments and officer positions for all the volunteers."
- "....It is now a safe estimate that 50% of the world square dances."
- "....90% of the floor danced all night, and the 10% who goofed were different folks each tip."
- "....100% of the club members participated in at least one of our special events last year."

